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# ARCHITECTURE OF MĀNASARA

ILLUSTRATIONS

OF

ARCHITECTURAL AND SCULPTURAL OBJECTS

WITH A SYNOPSIS

BY

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M. S. Vol. ~~IV~~ V

PUBLISHED BY THE OXFORD UNIVERSITY PRESS

LONDON NEW YORK BOMBAY

CALCUTTA MADRAS

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terpret it faithfully and literally.”



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# ILLUSTRATIONS OF ARCHITECTURAL AND SCULPTURAL OBJECTS

## CHAPTER VI GNOMONS AND PEGS

Plate no.	Figure	Description
I	Gnomons	Varying in accordance with the variation of light shadow in different months.
II	Fig. 1	General method of finding cardinal points (for orientation of buildings).
	Fig. 2	Alternative method of finding cardinal points
	Fig. 3	Method of fixing foundation pegs.

## CHAPTER VII SITE PLANS OF THIRTY-TWO VARIETIES

Plate no.	Figure	Description
III	First variety	Sakala plan of 1 plot.
	Second variety	Pechaka plan of 4 plots.
	Third variety	Piṭha plan of 9 plots.
IV	Fourth variety	Mahāpiṭha plan of 16 plots.
	Fig. 1A	Same, arranged differently.
V	Fifth variety	Upapiṭha plan of 25 plots.
VI	Sixth variety	Ugrapīṭha plan of 36 plots.
VII	Seventh variety	Sthaṇḍila plan of 49 plots.
VIII	Eighth variety	Chandita plan of 64 plots, square.
IX	Eighth variety	Same, circular.
X	Ninth variety	Parama-sāyika plan of 81 plots, square.
XI	Ninth variety	Same, circular.
XII	Ninth variety	Same, triangular.
XIII	Tenth variety	Āsana plan of 100 plots, square.
XIV	Tenth variety	Same, circular.

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Plate no.	Figure	Description
		<i>Not illustrated</i>
	Eleventh variety	Sthānīya plan of 121 plots.
	Twelfth variety	Deśya plan of 144 plots.
	Thirteenth variety	Ubhaya-chandita plan of 169 plots.
	Fourteenth variety	Bhadra plan of 196 plots.
	Fifteenth variety	Mahāsana plan of 225 plots.
	Sixteenth variety	Padma-garbha plan of 256 plots.
	Seventeenth variety	Triyuta plan of 289 plots.
	Eighteenth variety	Karpāshtaka plan of 324 plots.
	Nineteenth variety	Ganita plan of 369 plots.
	Twentieth variety	Sūrya-viśālaka plan of 400 plots.
	Twenty-first variety	Susambhita plan of 441 plots.
	Twenty-second variety	Supratikānta plan of 484 plots.
	Twenty-third variety	Viśālaka plan of 529 plots.
	Twenty-fourth variety	Vipra-garbha plan of 576 plots.
	Twenty-fifth variety	Viveśa plan of 625 plots.
	Twenty-sixth variety	Vipula-bhoga plan of 676 plots.
	Twenty-seventh variety	Viprakānta plan of 729 plots.
	Twenty-eighth variety	Viśālāksha plan of 784 plots.
	Twenty-ninth variety	Vipra-bhakti plan of 841 plots.
	Thirtieth variety	Viśveśa-sāra plan of 900 plots.
	Thirty-first variety	Īśvarakānta plan of 961 plots.
	Thirty-second variety	Chandrakānta plan of 1024 plots.

## CHAPTER IX

## VILLAGE SCHEMES OF EIGHT TYPES

Plate no.	Figure	Description
XV	First type	Lay-out plan of Daṇḍaka village.
XVI	Second type	Ditto of Sarvatobhadra village.
XVII	Third type	Ditto of Nandyāvarta village.
XVIII	Fourth type	Ditto of Padmaka village.
XIX	Fifth type	Ditto of Svastika village.
XX	Sixth type	Ditto of Prastara village.
XXI	Seventh type	Ditto of Kārmuka village.
XXII	Eighth type	Ditto of Chaturmukha village.

## CHAPTER X

TOWN-PLANS OF EIGHT TYPES AND FORTS AND FORTRESSES  
OF FIFTEEN TYPES

Plate no.	Figure	Description
XXIII	First type	Lay-out plan of Rājadhāniya city.
XXIV	Fifth type	Left side figure—General outline of Kharvaṭa town.
	Sixth type	Right side top figure—General outline of Kheṭa town.
	Seventh type	Right-side bottom figure—General outline of Kubjaka town.
		<i>Not illustrated</i>
	Second type	Nagara—City without King's palace.
	Third type	Pura—Ordinary residential town.
	Fourth type	Nagari—City of certain type.
	Eighth type	Pattana—Commercial port on sea-side.
XXV	Eleventh type	Left side top figure—Jala-durga (water-fort).
	Fourth type	Left-side bottom figure, Droṇaka—A fortress or fortified commercial town.
	First type	Right-side top figure, Śibira—Encampment.
		Right-side bottom figure—Details of Fort-gates.
		<i>Not illustrated</i>
	Second type	Vāhini-mukha.
	Third type	Sthāniya.
	Fifth type	Saṁviddha.
	Sixth type	Kolaka.
	Seventh type	Nigama.
	Eighth type	Skandhāvāra.
	Ninth type	Giri-durga—Mountain fort.
	First variety	Fort on the top of a mountain.
	Second variety	Fort in the valley of a mountain.
	Third variety	Fort on the mountain-slope.
	Tenth type	Vana-durga—Forest fort.
	Twelfth type	Paṅka-durga—Marsh (or clay) fort.
	Thirteenth type	Ratha-durga—Chariot fort.
	Fourteenth type	Deva-durga—Divine fort.
	Fifteenth type	Miśra-durga—Mixed fort.



## CHAPTER XII

### FOUNDATIONS AND BRICKS

Plate no.	Figure	Description
XXVI	Foundation	Left-side middle figure—Suggested section of foundation.
	Bricks	Right-side top figure—Intermediate size bricks.
	Ditto	Right-side middle figure—Small size bricks.
	Ditto	Ditto Large size bricks

## CHAPTER XIII

### PEDESTALS OF COLUMNS OF THREE CLASSES COMPRISING TWELVE TYPES AND PROFILES OF MOULDINGS OF SOME FIFTY VARIETIES

Plate no.	Figure	Description
XXVII	Fig. 1	MOULDINGS
		Vājana.
		Prativājana.
		Ratna-paṭṭa.
		Nimna.
		Splay.
		Vajra-paṭṭa.
		Subsidiary mouldings based on Vājana types
		Classic fillets.
		Fig. 2 Padma, cyma recta and cyma reversa.
	Fig. 3	Karṇa or cavetto.
	Fig. 4	Kumuda or torus.
	Fig. 5	Antarita or scotia.
	Fig. 6	Gopāna or ovolo.
	Fig. 7	Prati and Pratimukha.
	Fig. 8	Kapota or bird's beak.
	Fig. 9	Kumbha and Dhārā-kumbha.

*Not illustrated separately but employed*

First type	Abja, Ambuja, or Saroruha—cyma.
Second type	Antara, Antarāla or Antarika—fillet.
Third type	Aṅghri—a pillar-like moulding.
Fourth type	Aṁśu—a moulding between cyma and corona
Fifth type	Argala—a bolt-like moulding.
Sixth type	Ādhāra—a flat moulding used as a support.

Plate no.	Figure	Description
	Seventh type	Āliṅga—a fillet with greater projection.
	Eighth type	Āsana—a seat-like moulding.
	Ninth type	Bhadra—a portico-like moulding.
	Tenth type	Bodhikā—a corbel-like moulding.
	Eleventh type	Dala—a petal-like moulding.
	Twelfth type	Gala, Grīva, Kaṇṭha or Kandhara—dado.
	Thirteenth type	Ghaṭa—a pot-like moulding.
	Fourteenth type	Gopānaka—ovolo or corona.
	Fifteenth type	Hāra—a bead-like moulding.
	Sixteenth type	Janman—a plinth-like moulding.
	Seventeenth type	Kampa or Kampana—fillet.
	Eighteenth type	Kumuda—torus or astragal.
	Nineteenth type	Kendra—a point-like moulding.
	Twentieth type	Kshepana—a projecting fillet.
	Twenty-first type	Mushti-bandha—a fist-like moulding.
	Twenty-second type	Mūla—a root-like moulding.
	Twenty-third type	Mṛiṇāla or Mṛiṇālikā—a stalk-like moulding.
	Twenty-fourth type	Nāṭaka—a theatre-like moulding.
	Twenty-fifth type	Nāsi, Nāsī or Nāsikā—a vestibule-like moulding.
	Twenty-sixth type	Paṭṭa or Paṭṭikā—fillet.
	Twenty-seventh type	Pratika—a crescent moulding.
	Twenty-eighth type	Prati-vaktra—a face-like moulding.
	Twenty-ninth type	Prati-vājana—a concave moulding like the cavetto.
	Thirtieth type	Prati-bandha—a band-like moulding.
	Thirty-first type	Pratima—an image-like moulding of the base.
	Thirty-second type	Pāduka—a foot-like moulding.
	Thirty-third type	Prastara—corona.
	Thirty-fourth type	Phalakā—abacus.
	Thirty-fifth type	Ratna-kampa—a jewel-fillet.
	Thirty-sixth type	Ratna-vapra—a jewel-cavetto.
	Thirty-seventh type	Tāṭikā—tenia.
	Thirty-eighth type	Tuṅga—a vault-like moulding.
	Thirty-ninth type	Uttara—a corona or upper fillet.
	Fortieth type	Upāna—a rectangular plinth-like moulding.
	Forty-first type	Vapra or vapraḥ—cavetto.
	Forty-second type	Valabha or valabhi—a thatch-like moulding.



Plate no.	Figure	Description
		<i>Compound mouldings</i>
	Forty-third type	Karpa-karpa—a fillet-ear.
	Forty-fourth type	Karpa-padma—an ear-cyma.
	Forty-fifth type	Khudra-karpa—a small fillet.
	Forty-sixth type	Kshudra-padma or Kshudrāmbuja—a small cyma.
	Forty-seventh type	Mahāmbuja—a large cyma.
	Forty-eighth type	Padma-karpa—a cyma-fillet.
	Forty-ninth type	Ratna-karpa—a jewel-fillet.
	Fiftieth type	Ratna-paṭṭa—a jewel-fillet.
	Fifty-first type	Vajra-paṭṭa—a club-fillet.
		PEDESTALS
XXVIII	First type	Vedibhadra class of Pedestals, of 24 parts.
	Second type	Ditto of 12 parts.
	Third type	Ditto of 18 parts.
	Fourth type	Ditto of 12 parts.
XIX	First type	Pratibhadra class of Pedestals, of 26 parts.
	Second type	Ditto of 32 parts.
	Third type	Ditto of 38 parts.
	Fourth type	Ditto of 36 parts.
XXX	First type	Manahabhadra class of Pedestals, of 30 parts.
	Second type	Ditto of 31 parts.
	Third type	Ditto of 33 parts.
	Fourth type	Ditto of 34 parts.

## CHAPTER XIV

## BASES OF COLUMNS OF EIGHTEEN CLASSES COMPRISING SIXTY-FOUR TYPES

Plate no.	Figure	Description
XXXI	First type	Pāda-bandha class, of 24 parts.
	Second type	Ditto of 29 parts.
	Third type	Ditto of 27 parts.
	Fourth type	Ditto of 28 parts.
XXXII	First type	Uraga-bandha class, of 18 parts.
	Second type	Ditto of 20 parts.
	Third type	Ditto of 22 parts.
	Fourth type	Ditto of 24 parts.

Plate no.	Figure	Description	
XXXIII	First type	Pratikrama class,	of 21 parts.
	Second type	Ditto	of 22 parts.
	Third type	Ditto	of 23 parts.
	Fourth type	Ditto	of 24 parts.
XXXIV	First type	Kumuda-bandha class,	of 27 parts.
	Second type	Ditto	of 27 parts.
	Third type	Ditto	of 29 parts.
	Fourth type	Ditto	of 29 parts.
XXXV	Fifth class	Vapra-bandha base,	of 31 parts.
	First type	Puspa-pushkala class,	of 32 parts.
	Second type	Ditto	of 32 parts.
	Third type	Ditto	of 32 parts.
XXXVI	Fourth type	Ditto	of 32 parts.
	Seventh class	Vapra-bandha base,	of 19 parts.
	First type	Śribhoga class,	of 25 parts.
	Second type	Ditto	of 27 parts.
XXXVII	First type	Śribandha class,	of 28 parts.
	Second type	Ditto	of 28 parts.
	Third type	Ditto	of 28 parts.
	Fourth type	Ditto	of 26 parts.
XXXVIII	First type	Mañcha-bandha class,	of 26 parts.
	Second type	Ditto	of 26 parts.
	Third type	Ditto	of 26 parts.
	Fourth type	Ditto	of 26 parts.
XXXIX	First type	Śreni-bandha class,	of 18 parts.
	Second type	Ditto	of 22 parts.
	Third type	Ditto	of 23 parts.
	Fourth type	Ditto	of 24 parts.
XL	First type	Padma-bandha class,	of 20 parts.
	Second type	Ditto	of 22 parts.
	Third type	Ditto	of 22 parts.
	Fourth type	Ditto	of 19 parts.
XLI	First type	Kumbha-bandha class,	of 22 parts.
	Second type	Ditto	of 21 parts.
	Third type	Ditto	of 24 parts.
	Fourth type	Ditto	of 24 parts.
	Fifth type	Ditto	of 25 parts.



Plate no.	Figure	Description	
XLII	Fourteenth class	Ratna-bandha base,	of 26 parts.
	Fifteenth class	Paṭṭa-bandha base,	of 20 parts.
	Sixteenth class	Śrikānta base,	of 38 parts.
	Seventeenth class	Kampa-bandha base,	of 36 parts.
XLIII	First type	Kukshi-bandha class,	of 18 parts.
	Second type	Ditto	of 19 parts.
	Third type	Ditto	of 27 parts.
	Fourth type	Ditto	of 26 parts.
	Fifth type	Ditto	of 24 parts.

## CHAPTER XV

## COLUMNS OF FIVE ORDERS OF SEVERAL GROUPS

Plate no.	Figure	Description
XLIV	First group	Chitra-kapṭha class, similar to Roman Doric in proportion ; Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter $\frac{1}{3}$ th height or $\frac{1}{2}$ part.
		First and third orders
		Brahma-kānta of square plan and Rudrakānta of circular or sixteen-sided plan.
		Second order
		Vishṇu-kānta of octagonal plan.
		Fifth order
		Skanda-kānta of hexagonal plan.
		Fourth order
		Śiva-kānta of pentagonal plan.
	Second group	Padma-kānta class, similar to Ionic order in proportion ;
XLV	Third group	Chitra-skambha class, similar to Corinthian order in proportion ; Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter of Padma-kānta $\frac{1}{3}$ th height. Diameter of Chitra-skambha $\frac{1}{2}$ th height.

Plate no.	Figure	Description
XLV	First and third orders	Brahma-kānta of square plan and Rudrakānta of circular or sixteen-sided plan.
	Second order	Vishnu-kānta of octagonal plan.
	Fifth order	Skanda-kānta of hexagonal plan.
	Fourth order	Śiva-kānta of pentagonal plan.
	Fifth order	Chitra-skambha of square, circular, sixteen-sided, octagonal, hexagonal, or pentagonal plan.
XLVI	Fourth group	Pālikā-stambha class. Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter $\frac{1}{4}$ th height.
	First and third orders	Brahma-kānta of square plan and Rudra-kānta of circular or sixteen-sided plan.
	Second order	Vishnu-kānta of octagonal plan.
	Fifth order	Skanda-kānta of hexagonal plan.
	Fourth order	Śiva-kānta of pentagonal plan.
XLVII	Fifth group	Kumbha-stambha class;
	Sixth group	Koshtha-stambha class, similar to Grecian Anta; Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter of both $\frac{1}{3}$ th height.
	First and third orders	Brahma-kānta of square plan and Rudra-kānta of circular or sixteen-sided plan.
	Second order	Vishnu-kānta of octagonal plan.
	Fifth order	Skanda-kānta of hexagonal plan.
XLVII	Fourth order	Śiva-kānta of pentagonal plan.
	Fig. 5	Koshtha-stambha pilaster.



Plate no.	Figure	Description
XLVIII	Seventh group	Five other orders from Āgamas without pedestal and entablature; Whole order of 4 parts comprising: Base 1 part. Shaft 2 parts. Capital 1 part. Diameter $\frac{1}{4}$ th height.
	First and fourth orders	Śrikara of circular plan and Priya-darśana of square plan.
	Third order	Saumukhya of octagonal plan.
	Second order	Chandra-kānta of sixteen-sided plan.
	Fifth order	Śubhāmkari of square, octagonal or mixed plan.
XLIX	Eighth group	Five other orders from Purāṇas and Bṛihat-saṃhitā; Whole order of $10\frac{1}{2}$ parts comprising: Pedestal 1 part. Base 1 part. Shaft 6 parts. Capital 1 part. Entablature $1\frac{1}{2}$ parts.
	First and fifth orders	Ruchaka of square plan and Vṛitta of circular plan.
	Second order	Vajra of octagonal plan, similar to Tuskan order in proportion.
	Third order	Dvi-vajra of sixteen-sided plan.
	Fourth order	Pralinaka of thirty-two-sided plan.

## CHAPTER XVI

## ENTABLATURES OF EIGHT TYPES AND ROOFS OF FIVE TYPES

Plate no.	Figure	Description
L		ENTABLATURES
	First type	of 27 parts.
	Second type	of $34\frac{1}{2}$ parts.
	Third type	of $36\frac{1}{2}$ parts.
	Fourth type	of $30\frac{1}{2}$ parts.
	Fifth type	of $30\frac{1}{2}$ parts.
	Sixth type	of 29 parts.
	Eighth type	of 34 parts.

Plate no	Figure	Description
		<i>Not illustrated</i>
	Seventh type	of 26 parts. Roofs
	First type	Flat roof of quadrangular and other shapes.
	Second type	Pent roof of various shapes.
	Third type	Spherical roof of various shapes.
	Fourth type	Oval roof of various shapes.
	Fifth type	Round roof of various shapes.

## CHAPTER XVII

## JOINERY OF EIGHTEEN TYPES

Plate no.	Figure	Description
L1	First type	Joint between horizontal and vertical pieces on the middle of the latter.
	Second type	Nandyāvarta order.
	Third type	Sarvatobhadra order.
	Fourth type	Svastika order.
	Fifth type	Malla-bandha (A) or Nalyed joint.
	Sixth type	Malla-bandha (B) or Scarfed joint.
	Seventh type	Mahāvṛitta joint of Mesha-yuddha type.
	Eighth type	Mesha-yuddha or Mortise and Tenon joint.
	Ninth type	Śākara-ghrāṇa joint.
	Tenth type	Joints in frieze.
		<i>Not illustrated</i>
	Eleventh type	Malla-bandha joint between two pieces of wood looking like two wrestlers wrestling against each other.
	Twelfth type	Brahma-rāja joint between three and four pieces of wood having four heads like the four-headed deity Brahmā.
	Thirteenth type	Veṇu-parva joint between five pieces of bamboos.
	Fourteenth type	Pūga-parva joint between six pieces of wood like areca or betel-nut joints.



Plate no.	Figure	Description
	Fifteenth type	Deva-sandhi joint between seven pieces of wood.
	Sixteenth type	Rishi-sandhi joint between eight pieces of wood.
	Seventeenth type	Ishu-parva joint between nine pieces of wood looking arrow-shaped.
	Eighteenth type	Dandika joint between ten or more pieces of wood.

## CHAPTER XVIII

## GENERAL FEATURES OF EDIFICES

*Not illustrated but employed*

Plate no.	Figures	Description
	Porches	Several varieties.
	Domes	Several varieties.
	Dome-nails	Several varieties.
	Three main styles	Nāgara, Vesara, Drāvida : depending on the shape of upper portions.
	Three groups	Śuddha, Miśra, Saṁkīrṇa : depending on materials.
	Four classes	Jāti, Chhanda, Vikalpa, Abhāsa : depending on units of measurement.
	Three postures	Sthānaka, Asāna, Śayana : depending on postures of images in case of temples.
	Three standards	Samchita, Asamchita, Apasamchita : depending on height, breadth, or length as the regulator of the whole structure.
	Three sexes	Puṁlinga or masculine, Strīlinga or feminine, Napuṁsaka or neuter : depending on equiangular or rectangular shape, but in case of temples on the sexes of the deities in addition to shapes.
	Five shapes	Square, octagonal, oval, round, circular.
	Three sizes	Large, intermediate, small.

## CHAPTER XIX

## SINGLE STOREY BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LII	First type	Vaijayantika, of small proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LIII	First type	Typical plan.
LIV	Second type	Bhoga, of small proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth
LV	Third type	Śriviśāla, of intermediate proportion, used both as temples and dwelling houses with slight alteration. Elevation towards the breadth.
LVI	Eighth type	Keśara, of large proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LVII	Eighth type	Cross-section.
		<i>Not illustrated</i>
	Fourth type	Svasī-bandha, used both as temples and dwelling-houses.
	Fifth type	Śrīkara, used both as temples and dwelling-houses.
	Sixth type	Hastī-prishṭha, used both as temples and dwelling-houses.
	Seventh type	Skanda-tāra, used both as temples and dwelling houses.

## CHAPTER XX

## TWO-STOREYED BUILDINGS OF EIGHT TYPES.

Plate no.	Figure	Description
LVIII	First type	Śrīkara, of small size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LIX	First type	Of intermediate size, elevation towards the breadth.



Plate no.	Figure	Description
LX	First type	Typical plan based on intermediate size.
LXI	First type	Large size, elevation towards the breadth.
LXII	First type	Cross-section based on large size.
		<i>Not illustrated</i>
	Second type	Vijaya, used both as temples and dwelling-houses.
	Third type	Siddha, used both as temples and dwelling-houses.
	Fourth type	Paushtika, used both as temples and dwelling-houses.
	Fifth type	Kānti, used both as temples and dwelling-houses.
	Sixth type	Prabhūta, used both as temples and dwelling-houses.
	Seventh type	Svastika, used both as temples and dwelling-houses.
	Eighth type	Pushkala, used both as temples and dwelling-houses.

## CHAPTER XXI

### THREE-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXIII	Third type	Sukhālaya, of small size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXIV	Eighth type	Kailāsa, of intermediate size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXV	Second type	Āsana, of large size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXVI	Second type	Cross-section based on large size.
LXVII	Second type	Typical plan (ground floor) based on large size.

Plate no.	Figure	Description
		<i>Not illustrated</i>
	First type	Śrikara, used both as temples and dwelling-houses.
	Fourth type	Kesara, used both as temples and dwelling-houses.
	Fifth type	Kamalāṅga, used both as temples and dwelling-houses.
	Sixth type	Brahmakānta, used both as temples and dwelling-houses.
	Seventh type	Merukānta, used both as temples and dwelling-houses.

## CHAPTER XXII

## FOUR-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXVIII	First type	Vishnu-kānta, of small size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXIX	Fourth type	Rudra-kānta, of intermediate size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXX	Fourth type	Cross-section, based on intermediate size.
LXXI	Fourth type	Typical plan (ground floor), based on intermediate size.
LXXII	Second type	Chaturmukha, of large size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth. <i>Not illustrated</i>
	Third type	Sadāśiva, used both as temples and dwelling-houses.
	Fifth type	Īśvara-kānta, used both as temples and dwelling-houses.
	Sixth type	Mañcha-kānta, used both as temples and dwelling-houses.
	Seventh type	Vedi-kānta, used both as temples and dwelling-houses.
	Eighth type	Indra-kānta, used both as temples and dwelling-houses.



## CHAPTER XXIII

## FIVE-STOREYED BUILDINGS OF NINE TYPES

Plate no.	Figure	Description
LXXIII	First type	Airāvata, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXIV	First type	Cross-section.
LXXV	First type	Typical plan (ground floor). <i>Not illustrated</i>
	Second type	Bhūta-kānta, used both as temples and dwelling-houses.
	Third type	Viśva-kānta, used both as temples and dwelling-houses.
	Fourth type	Mūrti-kānta, used both as temples and dwelling-houses.
	Fifth type	Gṛiha-kānta, used both as temples and dwelling-houses.
	Sixth type	Mahā-kānta, used both as temples and dwelling-houses.
	Seventh type	Kalyāṇa, used both as temples and dwelling-houses.
	Eighth type	Yajña-kānta, used both as temples and dwelling-houses.
	Ninth type	Brahma-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIV

## SIX-STOREYED BUILDINGS OF THIRTEEN TYPES

Plate no.	Figure	Description
LXXVI	First type	Padma-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXVII	First type	Cross-section.
LXXVIII	First type	Typical plan (ground floor).

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Second type	Kāntāra, used both as temples and dwelling-houses.
	Third type	Sundara, used both as temples and dwelling-houses.
	Fourth type	Upakānta, used both as temples and dwelling-houses.
	Fifth type	Kamalāksha, used both as temples and dwelling-houses.
	Sixth type	Ratna-kānta, used both as temples and dwelling-houses.
	Seventh type	Vipulāṅka, used both as temples and dwelling-houses.
	Eighth type	Jyotishkānta, used both as temples and dwelling-houses.
	Ninth type	Saroruha, used both as temples and dwelling-houses.
	Tenth type	Vipulākṛitika, used both as temples and dwelling-houses.
	Eleventh type	Svasti-kānta, used both as temples and dwelling-houses.
	Twelfth type	Nandyāvarta, used both as temples and dwelling-houses.
	Thirteenth type	Ikshu-kānta, used both as temples and dwelling-houses.

## CHAPTER XXV

## SEVEN-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXXIX	First type	Puṇḍarīka, used both as temples and dwelling-houses with slight alteration.
LXXX	First type	Cross-section.
LXXXI	First type	Typical plan (ground floor).



Plate no.	Figure	Description
		<i>Not illustrated</i>
	Second type	Śrikānta, used both as temples and dwelling-houses.
	Third type	Śrībhoga, used both as temples and dwelling-houses.
	Fourth type	Dhāraṇa, used both as temples and dwelling-houses.
	Fifth type	Pañjara, used both as temples and dwelling-houses.
	Sixth type	Āśramāgāra, used both as temples and dwelling-houses.
	Seventh type	Harmya-kānta, used both as temples and dwelling-houses.
	Eighth type	Hima-kānta, used both as temples and dwelling-houses.

## CHAPTER XXVI

## EIGHT-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXXXII	First type	Bhū-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXXIII	First type	Cross-section.
LXXXIV	First type	Plans in general :
	Fig. 1	With 17 parts
	Fig. 2	With 18 parts
	Fig. 3	With 21 parts, of the intermediate size of Svarga-kānta.
	Fig. 4	With 22 parts, of the large size of Mahā-kānta.
		<i>Not fully illustrated</i>
	Second type	Bhūpa-kānta, used both as temples and dwelling-houses.
	Third type	Svarga-kānta, used both as temples and dwelling-houses.

Plate no.	Figure	Description
	Fourth type	Mahā-kānta, used both as temples and dwelling-houses.
	Fifth type	Jana-kānta, used both as temples and dwelling-houses.
	Sixth type	Tapas-kānta, used both as temples and dwelling-houses.
	Seventh type	Satya-kānta, used both as temples and dwelling-houses.
	Eighth type	Deva-kānta, used both as temples and dwelling-houses.

## CHAPTER XXVII

## NINE-STOREYED BUILDINGS OF SEVEN TYPES

Plate no.	Figure	Description
LXXXV	First type	Saura-kānta, used both as temples and dwelling-houses. Elevation towards the breadth.
LXXXVI	First type	Cross-section,
LXXXVII	First type	Plans in general :
	Fig. 1	With 20 parts, of small size of Saura-kānta.
	Fig. 2	With 27 parts, of large size of Viśva-kānta.
	Fig. 3	With 24 parts, of intermediate size of Vivṛita.
		<i>Not fully illustrated</i>
	Second type	Raurava, used both as temples and dwelling-houses.
	Third type	Chakṛāṇḍī, used both as temples and dwelling-houses.
	Fourth type	Bhūṣhaṇa, used both as temples and dwelling-houses.
	Fifth type	Vivṛita, used both as temples and dwelling-houses.
	Sixth type	Suprati-kānta, used both as temples and dwelling-houses.
	Seventh type	Viśva-kānta, used both as temples and dwelling-houses.



## CHAPTER XXVIII

## TEN-STOREYED BUILDINGS OF SIX TYPES

Plate no.	Figure	Description
LXXXVIII	First type	Bhū-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXXIX	First type	Cross-section.
XC	First type	Plans in general. <i>Not illustrated</i>
	Second type	Chandra-kānta, used both as temples and dwelling-houses.
	Third type	Bhavana-kānta, used both as temples and dwelling-houses.
	Fourth type	Antariksha-kānta, used both as temples and dwelling-houses.
	Fifth type	Megha-kānta, used both as temples and dwelling-houses.
	Sixth type	Abja-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIX

## ELEVEN-STOREYED BUILDINGS OF SIX TYPES

Plate no.	Figure	Description
XCI	First type	Śambhu-kānta, used both as temples and dwelling-houses with slight alteration.
XCII	First type	Cross-section.
XCIII	Fig. 1	Small size plan, of 19 parts of Śambhu-kānta.
XXIII	Fig. 2	Intermediate size plan, of 21 parts, of Vajra-kānta.
XXIII	Fig. 3	Large size plan, of 30 parts, of Chakra-kānta. <i>Not fully illustrated</i>
	Second type	Īśa-kānta, used both as temples and dwelling-houses.
	Third type	Chakra-kānta, used both as temples and dwelling-houses.

Plate no.	Figure	Description
	Fourth type	Yama-kānta, used both as temples and dwelling-houses.
	Fifth type	Vajra-kānta, used both as temples and dwelling-houses.
	Sixth type	Akra-kānta, used both as temples and dwelling-houses.

### CHAPTER XXX

#### TWELVE-STOREYED BUILDINGS OF TEN TYPES AND STEPS AND STAIRCASES OF VARIOUS KINDS

Plate no	Figure	Description
XCIV	First type	Pāñchāla, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
XCV	First type	Cross-section.
XCVI	First type	Plans in general :
	Fig. 1	Small size, of 28 parts, of Pāñchāla and Drāviḍa.
XCVI	Fig. 2	Intermediate size, of 34 parts, of Virāṭa-kānta.
XCVII	Fig. 1	Intermediate size, of 33 parts, of Madhya-kānta.
	Fig. 2	Intermediate size, of 34 parts, of Kerala-kānta.
XCVIII	Fig. 1	Intermediate size, of 33 parts, of Kālīṅga-kānta.
	Fig. 2	Intermediate size, of 34 parts, of Vamśaka-kānta.
		<i>Not fully illustrated</i>
	Second type	Drāviḍa, used both as temples and dwelling-houses.
	Third type	Madhya-kānta, used both as temples and dwelling-houses.
	Fourth type	Kālīṅga-kānta, used both as temples and dwelling-houses.
	Fifth type	Virāṭa-kānta, used both as temples and dwelling-houses.



Plate no.	Figure	Description
	Sixth type	Kerala-kānta, used both as temples and dwelling-houses.
	Seventh type	Vaṁśaka-kānta, used both as temples and dwelling-houses.
	Eighth type	Māgadha-kānta, used both as temples and dwelling-houses.
	Ninth type	Janaka-kānta, used both as temples and dwelling-houses.
	Tenth type	Sphūṛjaka (? Gurjaraka), used both as temples and dwelling-houses.

#### STEPS AND STAIRCASES

XCIX	Figs. 1 and 2	Plans showing various positions of steps and staircases (fixed).
	Fig. 3	Side elevation.
	Figs. 4 and 5	Plans showing possible positions of movable staircases.
	Fig. 6	Section.

#### CHAPTER XXXI

COURTS OF FOUR CLASSES OF EDIFICES, EACH COMPRISING FIVE TO SEVEN VARIETIES, FOR OFFERINGS, FAMILY MEMBERS, BEAUTY, AND DEFENCE

Plate no.	Figure	Description
C	First type	For Jāti class of buildings, comprising five courts called Antarmaṇḍala, Antahārā, Madhyahārā, Prākāra, and Mahāmaryādā respectively.
	Second type	For Chhanda class of buildings, comprising five courts of the five epithets.
		<i>Not illustrated</i>
	Third type	For Vikalpa class of buildings, comprising five courts of the five epithets.
	Fourth type	For Ābhāsa class of buildings, comprising five courts of the five epithets.

*N. B.*—Beyond the fifth court there may be for defence the sixth and seventh varieties also (vide Translation, page 292).

## CHAPTER XXXII

SHRINES OF ATTENDANT DEITIES IN VISHṆU, BUDDHA, JAIN  
AND OTHER TEMPLES

Plate no.	Figure	Description
CI	Shrines	Of Vishṇu temple, comprising groups of eight, sixteen, and thirty-two deities. <i>Not illustrated</i>
	Shrines	Of Buddha temple.
	Shrines	Of Jain temple.
	Shrines	Of Śiva and other temples.

## CHAPTER XXXIII

GATEHOUSES OF FIFTEEN TYPES OF ONE TO SIXTEEN STOREYS  
AND  
WINDOWS OF EIGHT TYPES

Plate no.	Figure	Description
GATEHOUSES		
CII	First type	Dvāra-sobhā (beauty of the gate) of a single storey, of Antar-maṇḍala (innermost court), both for temples and residential buildings.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CIII	Second type	Dvāra-sālā (gatehouse) of two storeys, of Anta-nihāra (second court), both for temples and residential buildings.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CIV	Third type	Dvāra-prāsāda (gate-palace) of three storeys, of Madhyama-hārā (third court), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.



Plate no.	Figure	Description
CV	Fourth type	Dvāra-harmya (gate-edifice) of four storeys, of Prākāra (fourth court), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CVI	Fifth type	Mahāgopura (great gate-house) of five storeys, of Mahāmaryādā (extreme boundary), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.

*Not illustrated*

*N. B.*—Each of the five types admits of three different sizes—small, intermediate and large, and may run up to sixteen storeys.

#### WINDOWS

CVII	First group	For Vaiśyas and Śūdras.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
	Second group	For temples of kings (kshatriyas) and Brahmins.
	Fig. 4	Elevation.
	Fig. 5	Section.
	Fig. 8	Plan.
	Fig. 6	Elevation.
	Fig. 7	Section.
	Fig. 9	Plan.

*Not illustrated*

First type	Nāga-bandha (snake-band).
Second type	Valli-bandha (creeper-band).
Third type	Govāksha (resembling cow's eye).
Fourth type	Kuñjarāksha (resembling elephant's eye).
Fifth type	Svastika (cross-shaped).
Sixth type	Sarvatobhadra ( <i>vide</i> plate no. XVI).
Seventh type	Nandyāvarta ( <i>vide</i> plate no. XVII).
Eighth type	Pushpa-bandha (flower-band).
Third group	Dormer-windows in roofs.

## CHAPTER XXXIV

PAVILIONS OF SOME HUNDRED TYPES, CLASSIFIED AS BELONGING TO TEMPLES AND RESIDENTIAL BUILDINGS OF BRAHMANS, KINGS, VAIŚYAS AND ŚŪDRAS AND IN ACCORDANCE WITH SHAPES, NUMBER OF FACES, AND NUMBER OF COLUMNS

Plate no.	Figure	Description
CVIII	First type	Himaja, with four parts square, both for temples and residential buildings, used as an ordinary bath-room.
	Second type	Nishadaja, with six parts square, both for temples and residential buildings, used as a reading-room.
	Third type	Vindhyaja, with seven parts square, both for temples and residential buildings, used as a special bath-room.
	Eighth type	Mernja, with 11 by 4 parts, both for temples and residential buildings, used as the stock-room of a library.
CIX	Eleventh type	Padmaka, with five parts square, for temples, used as refectory or kitchen for gods.
	Fourteenth type	Bhadra, with five parts square, both for temples and residential buildings, used as water-store and granary.
	Sixteenth type	Nritta, with 5 by 7 parts, both for temples and residential buildings, used as a music hall.
CX	Eighteenth type	Āsthāna-maṇḍapa, assembly hall, with nine parts square and with 100 columns.
	Fig. 1	Part section.
	Fig. 2	Plan.
	Fig. 4	Elevation.
	Twenty-fourth type	Kula-dhārāṇa, with 24 by 12 parts, both for temples and residential buildings, used as a cow-shed.
CXI	Fig. 3	Plan.
	Twenty-ninth type	Dhanādhipa, with plough-shaped walls, of several varieties, generally for the gods and the Brahmans, but also used as the shaving pavilion for the kings and the twice born, as well as the treasury for jewels of the Kshatriyas and Vaiśyas.



Plate no.	Figure	Description
CXI	Thirty-seventh type	Dropa, with 15 by 7 parts, used as a place for ram-fighting, also as the sports-pavilion for gods, as also the chapel in king's palace and for practising archery and wrestling.
	Ninth type	Vijaya, with 4 by 2 parts, used as the wedding pavilion and also as a place dedicated to gods for free distribution of water.
	Thirtieth type	Dhānyāgāra, with 10 by 3 parts, for Śūdras, used as a dwelling-house.
	Fig. 5	Treasury, with 5 by 3 parts, for Kshatriyas and others.
CXII	Nineteenth type	Deva, with a thousand columns, used as council hall of gods and kings.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan with nine parts square, excluding porches.
		<i>Not illustrated</i>
	Fourth type	Mālyaja, used as a chapel with the image of a deity therein.
	Fifth type	Pāriyātra, used as a temple where a deity is installed.
	Sixth type	Gandha-mādana, used as a place for pilgrimage.
	Seventh type	Hema-kūṭa, used as a place for dancing and singing.
	Tenth type	Siddha-yoga, of 192 columns.
	Twelfth type	Siccha, used as an ordinary kitchen.
	Thirteenth type	Pushpa, used as a place for collecting flowers or as a bower.
	Fifteenth type	Śiva, used as a room for unhusking corn.
	Seventeenth type	Jālaka, used as a treasury for clothes, ornaments, jewels and other valuables.
	Twentieth type	Śālā, used as a residence.
	Twenty-first type	Kṛita, used as a dwelling-house.
	Twenty-second type	Darbha, used as a stable for elephants.
	Twenty-third type	Kauśika, used as a stable for horses.
	Twenty-fifth type	Sukhāṅga, used as a guest-house.

Plate no.	Figure	Description
Twenty-sixth type	Saukhyaka	built on the bank of a river, lake, or sea, and used as a place for pilgrimage.
Twenty-seventh type	Mālikā	also called Mālikākṛīti, shaped like a garland, and used as the spring residence of gods, kings, and others.
Twenty-eighth type	Dhanada	specially for Brahmans, used as a dwelling-house.
Thirty-first type	Bhūshaṇa	with several varieties, used as a place for the silence (worship) of the gods, for the Pumsavana ceremonies of the Brahmans, and also as the kitchen for the Śūdras.
Thirty-second type	Sabhūshaṇa	used as a hall for the Upanayana (sacred thread) ceremonies of the Brahmans, Kshatriyas and Vaiśyas.
Thirty-third type	Harmya	with several varieties, used as the kitchen of the gods, the Brahmans and the kings, and also as the place (lying-in room) to see the newly-born baby in.
Thirty-fourth type	Śringāra	used as the bed chamber of the gods and others.
Thirty-fifth type	Sugata	fit for all castes in all provinces for all purposes.
Thirty-sixth type	Prāgata	suitable for all sorts of work.
Thirty-eighth type	Kharvaṭa	of several varieties, used as the dining hall of the kings, also as the coronation hall.
Thirty-ninth type	Śrīrūpa	generally for temples, used as the coronation hall of the kings.
Fortieth type	Maṅgala	specially for palaces of kings, used as the place for balancing the kings (against gold which is distributed).
Forty-first type	Kānta	used as the place to see sports from, for the Crown Prince.
Forty-second type	Śrīvīṣṭā	used as the residence for the queen.
Forty-third type	Somārka	of several varieties, used as the kitchen for the Brahmans, Kshatriyas, and Vaiśyas.
Forty-fourth type	Jāti	style of pavilions for the gods and the Brahmans.
Forty-fifth type	Chhanda	style of pavilions for the Kshatriyas.



Plate no.	Figure	Description
	Forty-sixth type	Vikalpa, style of pavilions for the Vaiśyas.
	Forty-seventh type	Ābhāsa, style of pavilions for the Śūdras.
	Forty-eighth type	Dandaka, group of pavilions with two faces.
	Forty-ninth type	Svastika, group of pavilions with three faces and shaped like the plough.
	Fiftieth type	Nandyāvarita, group of pavilions with four faces.
	Fifty-first type	Maulika, group of pavilions with six faces.
	Fifty-second type	Sarvatobhadra, group of pavilions with eight faces.
	Fifty-third type	Grāma-maṇḍapa, pavilions for villages, square or rectangular in shape, with even or odd number of walls.
	Fifty-fourth type	Sabhā, for villages, used as the assembly hall.
	Fifty-fifth type	Nagara-maṇḍapa, pavilions for the cities.
	Fifty-sixth type	Pattana-maṇḍapa, pavilions for towns on the bank of a river or sea.
	Fifty-seventh type	Kharaṇa-maṇḍapa, pavilions in small towns for the Śūdras.
	Fifty-eighth type	Yātrā-mārga-maṇḍapa, pavilions or sheds on the road-side, used as the rest-house for travellers.
<i>Pavilions also mentioned in other chapters and used as stated below :</i>		
	Fifty-ninth type	For besmearing oil in ( <i>vide</i> Translation, p. 401).
	Sixtieth type	For cock-fight in palaces (p. 430).
	Sixty-first type	In front of mansions (p. 382).
	Sixty-second type	For installation of the bull (p. 593).
	Sixty-third type	For keeping clothes in (p. 296).
	Sixty-fourth type	For preparing dishes in (p. 296).
	Sixty-fifth type	For gathering flowers in (p. 296).
	Sixty-sixth type	For keeping jewels in (p. 297).
	Sixty-seventh type	For music (p. 402).
	Sixty-eighth type	For keeping perfumes, etc. (p. 297).
	Sixty-ninth type	For making flower garlands in (p. 297).
	Seventieth type	For keeping ornaments of gods (pp. 297-8).
	Seventy-first type	For keeping umbrellas and chowries (p. 298).



Plate no.	Figure	Description
	Seventy-second type	For seeing the military march from (p. 431).
	Seventy-third type	For unhusking rice (p. 402).
	Seventy-fourth type	For wedding (p. 401), a second variety.
	Seventy-fifth type	For performing sacrifice, built in front or sides of temples, square in shape, with twelve or sixteen columns, one pinnacle, a shed-yard, four doors and arches, and an altar in.

## CHAPTER XXXV

STOREYED MANSIONS OF SIX TYPES, EACH COMPRISING SEVERAL VARIETIES, RUNNING UP TO TWELVE STOREYS, BUILT FOR THE SAKE OF BEAUTY, HEALTH AND ENJOYMENT OF THE GODS, KINGS, AND OTHERS

Plate no.	Figure	Description
CXIII	First type	Dandaka, an isolated mansion comprising a single row of buildings, used generally by the Pārshnika, the Maṇḍaleśa and the inferior classes of kings.
	Fig. 1	First variety (Dandaka-śālā).
	Fig. 2	Third variety (Dandaka-kānta).
	Figs. 3 to 6	Plans showing various positions of doors.
	Fig. 7	Second variety (Paṇḍi-śālā).
	Fig. 8	Fourth variety (Dandaka-śālā).
	Fig. 9	Fifth variety (Dandaka-śālā).
CXIV	Second type	Svastika, plough-shaped, comprising two rows of buildings, used generally by the Paṭṭadhara and other inferior classes of kings.
	Fig. 2	Plan of the ground floor.
	Third type	Maulika, shaped like the winnowing basket, comprising three rows of buildings, used generally by the Maṇḍaleśa (Pārshnika) and other inferior classes of kings.
	Fig. 1	Plan of the ground floor.
CXV	Fourth type	Chatarmukha, comprising four rows of buildings, used generally by the Narendra and other inferior classes of kings.



Plate no.	Figure	Description
	Fig. 1	Plan of the ground floor.
	Fifth type	Sarvatobhadra, comprising seven rows of buildings, used generally by the Adhirāja (Mahārāja) and other inferior classes of kings.
	Fig. 2	Plan of the ground floor.
CXVI	Sixth type	Vardhamāna, comprising ten rows of buildings, used generally by the Chakravartin and other inferior classes of kings.
	Fig. 1	First variety (plan of the ground floor).
	Fig. 2	Third variety (plan of the ground floor).

## CHAPTER XXXVI

## SITUATION, ETC., OF DWELLING-HOUSES

*Not illustrated*

## CHAPTER XXXVII

## SITUATION OF DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS

*Not illustrated*

## CHAPTER XXXIX

## DOORS OF VARIOUS TYPES

Plate no.	Figure	Description
CXVII	First type	Small size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
CXVIII	Second type	Intermediate size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
CXIX	Third type	Large size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Fourth type	Square shape, of various sizes Translation, p. 417).
	Fifth type	Gutter, of circular and other shapes, of various sizes (p. 232).
	Sixth type	Horse pattern, of various sizes (p. 359).
	Other types	Of houses for all (pp. 402, 404, 410), of temples (p. 410), of Jain temples (p. 564), of main building (p. 407), in mansions (pp. 376, 396), in different storeys (pp. 230, 231, 243, 252, 270, etc.), of pavilions (pp. 234, 235, 342, 410, 644, etc.), in auxiliary temples (p. 292), of courts (p. 410), according to castes (p. 292), in palaces (pp. 410, 427), at roofs (p. 410), at the wall (p. 325), for swings (p. 507), of temples (p. 600), of tiger cages (p. 512), with panels (pp. 216, 281), with single panel (p. 512), with leaf (pp. 419-421), etc.

## CHAPTER XL

ROYAL PALACES OF NINE TYPES, EACH COMPRISING  
NINE VARIETIES

Plate no.	Figure	Description
CXX	First type	For Astra-grāha kings, Plan of the ground floor
CXXI	Fourth type	For Maṇḍaleśa kings, Plan of the ground floor.
CXXII	Sixth type	For Pārshpika kings, Plan of the ground floor.
CXXIII	Eighth type	For Mahārāja kings, Plan of the ground floor.
CXXIV	Ninth type	For Chakravartin kings, Plan of the ground floor.

*Not illustrated*

		Elevations of the above types.
	Second type	For Prāhāraka kings.
	Third type	For Paṭṭabhāj kings.
	Fifth type	For Paṭṭadhara kings.
	Seventh type	For Narendra kings.



## CHAPTER XLIII

CARS AND CHARIOTS OF SEVEN MAIN TYPES AND FIVE STYLES, COMPRISING SEVERAL VARIETIES AND RUNNING UP TO NINE STOREYS, FOR GODS, BRAHMANS, AND KINGS, FOR BATTLE, MOCK-FIGHTING, DAILY RIDES, USE DURING FESTIVALS, ETC.

Plate no	Figure	Description
CXXV	Fig. 1	Of single-storey. Plan of the ground floor.
	Fig. 2	Outline section.
	Fig. 3	Front elevation.
	Fig. 4	Side elevation.
CXXVI	Fig. 1	Two-storeyed, Plan of the ground floor.
	Fig. 2	Outline section.
	Fig. 3	Front elevation.
	Fig. 4	Side elevation.
		<i>Not illustrated</i>
		Cars and chariots of three, four, five, six, seven, eight, and nine storeys.
	First type	Nabhasvān-bhadraka, of circular shape, furnished with square porticos and other features.
	Second type	Prabhasvān-bhadraka, of elliptical shape, furnished with hexagonal porticos and other features.
	Third type	Nivāta-bhadraka, of square shape, furnished with two-sided porticos and other features.
	Fourth type	Pavana-bhadraka, of rectangular shape, furnished with three-sided porticos and other features.
	Fifth type	Prishata-bhadraka, of octagonal shape, furnished with decagonal porticos and other features.
	Sixth type	Indraka-bhadraka, of hexagonal shape, furnished with decagonal porticos and other features.
	Seventh type	Anila-bhadraka, of oval shape, furnished with twelve-sided porticos and other features.
	Eighth variety	Nāgara style, of square shape.
	Ninth variety	Drāviḍa style, of octagonal shape.
	Tenth variety	Vesara style, of circular shape.
	Eleventh variety	Āndhra style, of hexagonal shape.

Plate no.	Figure	Description
	Twelfth variety	Kāliṅgaka style, of equiangular shape.
	Thirteenth variety	Divine cars, with one, two, or three storeys.
	Fourteenth variety	Royal cars, with one to nine storeys.
	Fifteenth variety	Battle-chariots, with three platforms.
	Sixteenth variety	Chariots for Mock-fight, with two platforms.
	Seventeenth variety	Chariots for daily ride, with one, two, or three platforms.
	Eighteenth variety	Chariots for special use, with three to nine platforms.
	Nineteenth variety	Chariots for Sārvabhauma kings, with one to nine platforms.
	Twentieth variety	Chariots for Mahārāja kings, with one to seven platforms.
	Twenty-first variety	Chariots for Narendra kings, with one to five platforms.
	Twenty-second variety	Chariots for Pārshnika kings, with one to four platforms.
	Twenty-third variety	Chariots for Viṣṇu, with one to nine platforms.
	Twenty-fourth variety	Chariots for Śiva, with one to nine platforms.
	Twenty-fifth variety	Chariots for Buddhists, with one to seven platforms.
	Twenty-sixth variety	Chariots for Jains, with one to seven platforms.
	Twenty-seventh variety	Chariots for other gods and goddesses, with one to four or five platforms.

## CHAPTER XLIV

## COUCHES, BEDSTEADS, AND SWINGS OF SEVERAL TYPES

Plate no.	Figure	Description
CXXVII	First type	Bedsteads for gods.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.



Plate no.	Figure	Description
CXXVII	Second type	Bedsteads for children.
	Fig. 4	Elevation.
	Fig. 5	Part section.
	Fig. 8	Plan.
	Third type	Bedsteads for Brahmins.
	Fig. 6	Part elevation.
	Fig. 7	Part section.
	Fig. 9	Plan.

*Not illustrated*

Couches of quadrangular, rectangular, and circular cane patterns (Translation, p. 453).

Vajra-pāda and Padma-pāda types (p. 453), lion-legged for kings, other kinds for Kshatriyas and others covered with canopies (p. 501); Divan, Āsandi, sofa with arms to it, state chairs, cushioned chairs, chair raised on a pedestal, chair with many legs, cane-bottomed chair, leaning board, etc. (p. 501).

Swings—*vide* plate no. CXLIV.

## CHAPTER XLV

THRONES (ARCHITECTURAL), FOR GODS AND KINGS, OF EIGHTEEN KINDS WITH TEN GENERAL TYPES, FOUR SPECIAL TYPES FOR GODS, AND FOUR SPECIAL TYPES FOR KINGS

Plate no.	Figure	Description
CXXVIII	First group	For gods, Śiva and Viṣṇu.
	Fig. 1	Elevation (architectural, of Padmāsana type).
	Fig. 4	Plan (of the same).
	Fig. 2	Section (of Mahotsava type).
	Fig. 3	Elevation (of the same).
	Fig. 5	Plan (of the same).
CXXIX	Second group	For higher order of kings such as Chakravartin and others.
	Fig. 1	Elevation.
	Fig. 2	Plan.
	Fig. 3	Section.

Plate no.	Figure	Description
CXXX	Third group	For lower order of kings such as Mandaleśa and others.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Section.
	Fourth group	Conopied seat.
	Fig. 4	Elevation.
	Fig. 5	Plan.
	Fig. 6	Section.

*Not fully illustrated*

First type	Prathama thrones, for the first stage of coronation of the kings.
Second type	Maṅgala thrones, for the second stage of coronation of the kings.
Third type	Vira thrones, for the third stage of coronation of the kings.
Fourth type	Vijaya thrones, for the concluding stage of coronation of the kings.
Fifth type	Nityārchana thrones, for the daily worship of the gods.
Sixth type	Nityotsava thrones, for the ordinary festival of the gods.
Seventh type	Viśeśha thrones, for the special use of the gods.
Eighth type	Mahotsava thrones, for the great festival of the gods.
Ninth type	Padmāsana, for gods Śiva and Viṣṇu and the Chakravartin order of kings (for sculptural illustration ( <i>vide</i> plate no. CXXXVI).
Tenth type	Padma-keśara, for the gods and the Chakravartin and other kings ( <i>vide</i> plate no. CXXXVII).
Eleventh type	Padma-bhadra, for the Adhirāja class of kings.
Twelfth type	Śrī-bhadra, for all purposes of the Adhirāja and Narendra classes of kings.
Thirteenth type	Śrī-viśāla, for all purposes of the Narendra and Pārshvika classes of kings.
Fourteenth type	Śrī-bandha, for all purposes of the Pārshvika and Paṭṭadhara classes of kings.



Plate no.	Figure	Description
	Fifteenth type	Śrī-mukha, for all purposes of the Maṇḍaleśa class of kings.
	Sixteenth type	Bhadrāsana, for all purposes of the Paṭṭabhāḥ class of kings.
	Seventeenth type	Padma-bhadra (bandha), for all purposes of the Prāhāraka class of kings.
	Eighteenth type	Pāda-bandha, without lion-legs, for all purposes of the Astrgrāha class of kings.

*N.B.*—For the sculptural illustration of Padmāsana and Padmakēśara (*vide* plates nos. CXXXVI and CXXXVII).

## CHAPTER XLVI

ARCHES OF NINE TYPES WITH SEVERAL VARIETIES FOR TEMPLES, PALACES, RESIDENTIAL BUILDINGS, PAVILIONS, THRONES, BALANCES, ETC.

Plate no.	Figure	Description
CXXXI	First group	Simple varieties based on geometrical patterns :
	Third type	Crescent-shaped.
	Fifth type	Bow-shaped.
	Fourth type	Triangular.
	First type	Circular.
	Second type	Hexagonal.
CXXXII	Second group	Decorative varieties based on special ornamentation :
	Seventh type	Pushpa-toraṇa or flower pattern.
	Sixth type	Patra-toraṇa or leaf pattern.
	Ninth type	Chitra-toraṇa or variegated pattern.
	Eighth type	Ratna-toraṇa or jewel pattern.
CXXXIII	Third group	Makara-toraṇa or shark pattern (from Suprabhedāgama).
	Fourth group	Kumbha-toraṇa or jug pattern (from Rāmāyaṇa).

## CHAPTER XLVII

### THE CENTRAL THEATRE

Plate no.	Figure	Description
CXXXIV	Theatre	Sectional elevation.
	Fig. 2	Plan (of the ground floor).

## CHAPTER XLVIII

### THE ORNAMENTAL TREE

Plate no.	Figure	Description
CXXXV	Tree	For decoration of thrones for gods and kings, and for the Jains (Translation, pp. 563, 565).

## CHAPTER XLV

### THRONES (SCULPTURAL), FOR GODS AND KINGS AND THEIR CONSORTS, OF EIGHTEEN KINDS VARYING IN SIZE, PLAN, AND ORNAMENTS

Plate no.	Figure	Description
CXXXVI	Ninth type	Padmāsana, for details see page 43 above.
CXXXVII	Tenth type	Padmakesara, for details see page 45 above.

*N.B.*—For descriptions of these eighteen thrones see pp. 45—46 above.

## CHAPTER XLIX

### CROWNS FOR GODS, KINGS AND THEIR CONSORTS, OF FOURTEEN KINDS VARYING IN SIZE, PLAN, AND ORNAMENTS

Plate no.	Figure	Description
CXXXVIII	First type	Jaṭā, triangular in plan, decorated with various ornaments, for Brahmā, Rudra, Love-goddess, Brahmāṇī, Chāmūṇḍī, and others.
CXXXIX	Second type	Mauli, of ear-like plan, decorated with various ornaments, for Mana-unmādinī (enchantress of the mind).
CXL	Sixth type	Kuntala, of triangular plan, decorated with various ornaments for Mana-unmādinī (enchantress of the mind), Sarasvatī, Sāvitrī, Earth-goddess, Love-goddess and the queen of the Chakravartin king.

*Not illustrated*

Third type	Kirīṭa, of ear-like plan, decorated with various ornaments, for Nārāyaṇa, Viṣṇu, the Chakravartin, Adhirāja, Mahārāja classes of kings and for Tārakā, Vārāhi, and Vaiṣṇavī.
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Plate no.	Figure	Description
	Fourth type	Karandā, of peacock's beak-like plan, decorated with various ornaments, for inferior gods, for female deities (Durgā, Earth-goddess, Kaumārī, Lakshmi, Sarasvatī, Sāvitrī, etc.), for mythical beings (Yakshas, Vidyādhara, Gandarvas, Kinnaras, Rākshasas, Nigrahas etc.), for Daivārika, Sugriva, Pushpadanta, for Garuda and for the Chakravartin, Narendra, Mahendra and other classes of kings.
	Fifth type	Śirastraka, of bubble plan, decorated with various ornaments and gold pieces, for the Pārshpika class of kings.
	Seventh type	Kesabandha, of triangular plan, decorated with various ornaments, for the goddesses, Sarasvatī, Sāvitrī, Durgā, Lakshmi, and for the Adhirāja and Narendra classes of kings and their queens.
	Eighth type	Dhammilla, of creeper plan, decorated with various ornaments, for the queens of the Pārshpika, Paṭṭadhara, Maṇḍaleśa and Paṭṭabhāj classes of kings.
	Ninth type	Alaka, of ear-like plan, decorated with various ornaments, for Bhairavī, and for the queens of the Prāhāraka and Astragrāha classes of kings.
	Tenth type	Chūdaka, of cock's crest-like plan, decorated with various ornaments, for the queens of the Prāhāraka and Astragrāha classes of kings.
	Eleventh type	Mukūṭa, of triangular plan, marked with the crescent moon and the sun, decorated with various ornaments and gold pieces, for Brahmā, Rudra, Nārāyaṇa, Śiva, Viṣṇu, for inferior gods (Daivārika, etc.), for Manu-mādinī and all other female deities, for the Chakravartin and other classes of kings, for the queens of Chakravartin, Pārshpika, Paṭṭadhara, Maṇḍaleśa and Paṭṭabhāj kings.
	Twelfth type	Patra-paṭṭa, of ploughshare shape, decorated with various ornaments and gold pieces, for the Paṭṭadhara class of kings.
	Thirteenth type	Ratna-paṭṭa, of ploughshare shape, marked with the nine gems and decorated with various ornaments and gold pieces, for Pārshpika and Maṇḍaleśa kings.

Plate no.	Figure	Description
	Fourteenth type	Pushpa-paṭṭa, of quadrangular or circular plan, decorated with various ornaments, gold pieces, and flowers, for the Paṭṭabhāḥ class of kings.

*N.B.*—Petty kings are not allowed to put on a real crown; they wear garlands in place of the crown.

## CHAPTER L

### ORNAMENTS OF FOUR GROUPS OF SOME THIRTY TYPES AND FURNITURE OF EIGHT GROUPS, COMPRISING SEVERAL VARIETIES

Plate no.	Figure	Description
ORNAMENTS		
CXLI	First type	Hāra (chain), of 108 or 64 strings, worn round the neck, suspending down to the heart.
CXLII	Special group	Suvarṇa-kañchuka (cuirass or bodice) worn round the breast (taken from the other texts).
		<i>Not illustrated</i>
	First group	Patra-kalpa, adorned with leaves and creepers, for the gods and the Sāryabhauma class of kings.
	Second group	Chitra-kalpa, adorned with leaves, creepers, paintings, all jewels and calyxes, for the gods and the Chakravartin class of kings.
	Third group	Ratna-kalpa, adorned with flowers and jewels, for the gods and the Adhirāja and Narendra classes of kings.
	Fourth group	Miśra-kalpa, adorned with leaves and jewels, for the gods and the Adhirāja, Narendra and all other kings.
	Second type	Pendant, Skandhamālā-avalambana, suspended from the root of the arm and connected with the Keyura and Kaṭaka armlets.
	Third type	Mid-armlets, Keyura and Kaṭaka.
	Fourth type	Upper-armlets, Supurīma.
	Fifth type	String-armlets, Valaya-dāman.
	Sixth type	Wrist-bangle, Prakoshṭha-valaya.
	Seventh type	String-bracelets, Maṇibandha-kalāpaka.



Plate no.	Figure	Description
	Eighth type	Jewelled rings for fingers except the middle one.
	Ninth type	Breast-string (Brassiere), Stana-sūtra.
	Tenth type	Belly-band, Udara-bandha.
	Eleventh type	Chain, worn on the side of the sacred thread covering the breasts.
	Twelfth type	Front string, Pura-sūtra, suspended from where the sacred thread is tied down to the hip-chain.
	Thirteenth type	Hip-chain, Kaṭi-sūtra, worn round the waist.
	Fourteenth type	Armlet, Valaya, put around the root of the arm.
	Fifteenth type	String bracelet, Dāman, worn round the arm-pits.
	Sixteenth type	Belt, Paṭṭikā, put along the breadth of the hip-chain and round the knee-cap.
	Seventeenth type	Lion-face, put covering the sex-organ.
	Eighteenth type	Jewelled band, put covering the sex-organ.
	Nineteenth type	Five sapphires, suspended with chains along the waist.
	Twentieth type	Net-ornaments, Jāla, for the feet.
	Twenty-first type	Silk-cloth, suspending down to the ankle.
	Twenty-second type	Skin, worn down to the knee.
	Twenty-third type	Bark, worn down to the knee.
	Twenty-fourth type	Skirt, worn down to the knee.
	Twenty-fifth type	Chinnavīra (or Chhannavīra), bodice, passing over both shoulders and hips, crossing and fastening in the middle of the breast and the back.
	Twenty-sixth type	Vana-mālā, garland worn round the neck.
	Twenty-seventh type	Serpent-belt, Kaṭaka, worn above the ankle.
	Twenty-eighth type	Anklelets, Nūpura, for the feet.

Plate no.	Figure	Description
	Twenty-ninth type	Ear-rings, Makara, crocodile shaped.
	Thirteenth type	Gold rings, Tāṭaṅka, for the ears.

## FURNITURE

CXLIII	Fourth group	Mañjushā, basket, made of leaf, wood, etc., decorated with several ornaments, used as wardrobe, oil-tank, trunk, etc.
CXLIV	Fifth group	Dolā, swing or palanquin, consisting of pillars, walls, iron rings, transom, board, mirrors, portico, doors, etc., for the use of the gods and men.

*Not illustrated*

	First group	Dīpa-dāṇḍa, lamp-post, made of wood, metals, and stone, movable and stationary, erected in front of the house and elsewhere.
	Second group	Vyajana, fan, furnished with posts made of wood or iron, leather chain, ornaments, etc., surfaces decorated with images of gods and inscribed with colours and metallic substances, used in cars, chariots and elsewhere.
	Third group	Darpaṇa, mirror, generally circular or lotus pattern, made of wooden or metal post, brass board, handle and other members, varying, according to castes, used as an attribute of the goddess of learning (Sarasvatī) and an ornament for doors, for cars and chariots, for decoration of buildings, for porticos or swings, for royal umbrellas, and fixed on crowns, etc.
	Sixth group	Tulā, balance, made of wood and metals, consisting of scale beam, scale pans, tongue, pivot, bar-like chains and other members, used also for the kings to be weighed against gold to be distributed, varying according to the nine classes of kings.
	Seventh group	Patra, seal, of leaf-pattern, imprinted with the palm-print of the right hand of the kings and well marked with gold lines, including a pen for marking the commencement of the new year, and varying according to the (nine) ranks of kings.



Plate no.	Figure	Description
	Eighth group	Pañjara, cages and nests, movable and stationary, made of suitable materials and necessary members, for the use of the musk deer (cat), the parrot, the Chātaka bird, the Chakora bird, the duck, the pigeon, the peacock, the francoline partridge, the wag-tail, the cock, the mongoose, the sparrow, the boar, the tiger, etc.

*N.B.*—The bigger articles of furniture are separately described: cars and chariots (Chapter XLIII), bedsteads and couches (Chapter XLIV), and seats and thrones (Chapter XLV), of which the following are further varieties more fully described in other texts:

Ninth group	Benches—To accommodate three persons.
Tenth group	Couches.—Covered with canopies.
Eleventh group	Chairs—Rectangular, cushioned, cane-bottomed.
Twelfth group	Sofa—Raised on a pedestal, with many legs, state, etc., with arms to it.
Thirteenth group	Carpets—Of various types, inwrought with gold or with silk.
Fourteenth group	Rugs—Of various kinds, including horse-rugs and carriage-rugs, with long hair on one or both sides.
Fifteenth group	Curtains—Of various patterns and materials.
Sixteenth group	Counterpanes—Of many colours.
Seventeenth group	Coverlets—With long fleece, woollen marked with thick flowers, cotton dyed with figures of animals.
Eighteenth group	Matresses—Of various kinds.
Nineteenth group	Pillows—Of the size of man's head and body.
Twentieth group	Bolsters—Of five kinds as stuffed with wool, cotton, bark, grass, and leaves.
Twenty-first group	Elephant housings—Richly decorated and of various kinds.
Twenty-second group	Skins—Of panthers, antelope, etc.
Twenty-third group	Cushions—Large, crimson and of other kinds.
Twenty-fourth group	Mosquito-curtains—Of various sizes and colours.
Twenty-fifth group	Spittoon—Of various kinds.

## CHAPTER LI

## THE TRIAD, COMPRISING BRAHMĀ, VISHṆU, AND ŚIVA

Plate no.	Figure	Description
CXLV	Brahmā	<p>With consorts, Sarasvatī on the right and Śāvitṛī on the left, measured in the large ten <i>tāla</i>, the consorts being in the middle ten <i>tāla</i>; placed on one pedestal in the erect posture, (may also be seated on a lotus throne or be in a recumbent posture); in the equipoise (single flexion, three-flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in high relief, (middle relief or low relief); furnished with four faces, one neck, eight eyes, eight ears, two legs, four arms, the two lower hands being in boon-giving and refuge-offering attitudes, and the two upper hands holding attributes of the water-pot, and the rosary (or two sacrificial ladles); wearing crowns, the matted hair, ear-rings, various ornaments, the sacred thread, outer garment, whitish clothes, a strip of bark, an upper garment and golden complexion.</p>
CXLVI	Vishṇu	<p>With consorts, Lakshmī and Bhūdevī, alternately on the right and the left, measured in the large ten <i>tāla</i>, the consorts being in the middle ten <i>tāla</i>, made in the erect, (seated or recumbent) posture, on three lotus seats, in the equipoise (single flexion, three flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in the high relief, (middle relief, or low relief); furnished with a single head, two ears, two legs, but four arms, one hand being in refuge-offering attitude and three others holding attributes of the (lotus), mace, discus and conch-shell; wearing the <i>kirita</i> crown, the ornamental nimbus at the back of the head, the Śrīvatsa symbol on the chest, the sacred thread, yellow garment, bright blue complexion, smiling face, straight nose and elongated eyes.</p>

N.B.—For description of Sarasvatī see plate CXLVIII, p. 57, and of Śāvitṛī see pp. 57-58 above.

N.B.—For description of Lakshmī, see plate CXLIX, pp. 57-58, and of Bhūdevī otherwise called Mahī, p. 59 above.



Plate no.	Figure	Description
CXLVII	Śiva	With the consort Pārvatī on the left, measured in the large ten <i>tāla</i> , the consort being in the middle ten <i>tāla</i> , made in erect, (seated or recumbent posture), on two lotus seats, in the equipoise (single flexion, three flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in high relief, (middle relief, or low relief); furnished with a single head but a third eye on the forehead, the left side of the neck being marked with the <i>kālakūṭa</i> poison, bearing two ears, two legs, four arms, two hands in the boon-giving and the refuge-offering attitudes, the attributes in the other two hands being an antelope and a tabor, wearing a crown marked with the Ganges and the crescent moon, and the matted hair of an ascetic, the tiger-skin and a waist cloth, the sacred thread, ear-rings and various ornaments and reddish complexion.

*N.B.*—For description of Pārvatī, otherwise called Durgā, see p. 50 above.

## CHAPTER LII

### THE PHALLUS OR SYMBOL OF THE TRIAD, COMPRISING SEVERAL TYPES

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Līṅga (general)	Brahmā portion at the bottom being of quadrangular shape, Viṣṇu portion at the middle of octagonal shape, and the Śiva portion at the top of circular shape, with flutes (or stream-mark) varying from sixteen to one thousand. These shapes are interchangeable, the topmost point being like a bud, leaf or umbrella. It includes the <i>Pīṭha</i> (pedestal) upon which it stands. It is carved singly or in group, varying according to castes, materials (gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta), and sizes. It is used for personal and public worship.
	First type	Śaiva, with its characteristic features.

Plate no.	Figure	Description
	Second type	Pāsupata, with its characteristic features.
	Third type	Kālamukha, with its characteristic features.
	Fourth type	Mahāvratā, with its characteristic features.
	Fifth type	Vāma, with its characteristic features.
	Sixth type	Bhairava, with its characteristic features.
	Seventh type	Samakarna, with its characteristic features, the worship by the Brahmans.
	Eighth type	Vardhamāna, with its characteristic features, for worship by the Kshatriyas.
	Ninth type	Śivāṅka, with its characteristic features, for worship by the Vaiśyas.
	Tenth type	Svastika, with its cross-like shape and other characteristic features, for worship by the Śūdras.
	Eleventh type	Jāti, with its characteristic height.
	Twelfth type	Chhanda, with its characteristic height.
	Thirteenth type	Vikalpa, with its characteristic height.
	Fourteenth type	Ābhāsa, with its characteristic height.
	Fifteenth type	Nāgara, with its characteristic width and square form.
	Sixteenth type	Drāviḍa, with its characteristic width and octagonal or hexagonal form.
	Seventeenth type	Vesara, with its characteristic width and round form.
	Eighteenth type	Daivika, self-revealed, with its characteristic features, for divine purposes.
	Nineteenth type	Mānusha, self-revealed, with its characteristic features, for human purposes, on the terrace of a mountain.
	Twentieth type	Gāyava, self-revealed, with its characteristic features, for the Gāyās.
	Twenty-first type	Ārsha, self-revealed, with its characteristic features, for the seers or sages.
	Twenty-second type	Ātmārtha, with its characteristic features, for personal worship.
	Twenty-third type	Parārtha, with its characteristic features, for public worship.
	Twenty-fourth type	Kṣhapika, with its characteristic features, for temporary worship.



Plate no.	Figure	Description
	Twenty-fifth type	Sthāyin, with its characteristic features, for permanent use.
	Twenty-sixth type	Ekalinga, carved singly and independently, with its characteristic features.
	Twenty-seventh type	Bahu-līnga, carved in groups, with its characteristic features.

N.B.—There are several other minor varieties.

### CHAPTER LIII

#### ALTARS OR SYMBOLS OF SATĪ (ŚIVA'S CONSORT), COMPRISING EIGHT TYPES AND FIFTY-ONE INDEPENDENT VARIETIES

*Not illustrated*

Plate no.	Figure	Description
	Pīṭha (general)	Erected both independently of the Līnga and as a component part thereof and conforming to the shape of the Līnga, but of a different material; installed both inside and outside the main temple, in the central plot ( <i>Brahma-pīṭha</i> ) of villages and the palaces, on the top of a mountain and the bank of a river, etc., on the fifty-one sacred spots ( <i>Pīṭha-sthāna</i> ), of white colour for the Brahmans, of red colour for the Kshatriyas, of yellow colour for the Vaiśyas, and of black colour for the Śūdras.
	First type	Bhadrapiṭha, with its characteristic features.
	Second type	Śrībhadrā, with its characteristic features.
	Third type	Śrīviśālā, with its characteristic features.
	Fourth type	Upapiṭha, with its characteristic features.
	Fifth type	Nāgara, with its characteristic features and quadrangular form.
	Sixth type	Drāviḍa, with its characteristic features and octagonal form.
	Seventh type	Vesara, with its characteristic features and round form.
	Eighth type	Āndhra, with its characteristic features and hexagonal form.

N.B.—There are fifty-one independent varieties with slightly different features, but bearing as many epithets.

## CHAPTER LIV

## FEMALE DEITIES, COMPRISING THIRTEEN GODDESSES

Plate no.	Figure	Description
CXLVIII	First type	<p>Sarasvatī, goddess of learning, carved both independently (and as consort of Brahmā), measured in the (middle) ten <i>tāla</i>, placed on a lotus pedestal as seated in a <i>padmāsana</i> (cross-legged) posture, in the equipoised pose, and in a stationary position; made of gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; furnished with a cheerful face, two eyes, two ears, two legs, four arms, holding the mirror (or lute) in the upper right hand, a book in the upper left hand, the rosary garland in the lower right hand, and a pot in the lower left hand. Her complexion is crystal white (or gold). She wears yellow clothes and a knotted garment, jewel scarf, etc. She puts on the <i>keśa-bandha</i>, <i>karandā</i> or <i>kuntala</i> crown together with the crest jewel, a bee mark on pearl fillet on the forehead, crocodile shaped rings, flowers and pearl garlands on the ears, a chain and pearl strings over the neck and shoulders, breast-bands or brassier round the breasts and garlands for the arms, the <i>keyura</i> and <i>katākā</i> armlets, bracelets or bangles on the wrists, pearl bands on the root of the arms, rings of precious stones on all fingers except the middle one, serpent-shaped net ornaments on the legs, anklets, jewel rings on the toes, and all other ornaments. There is a second variety of Sarasvatī with two arms, the right hand being in boon-giving attitude, and the left holding a lotus; seated or erect on the right of Brahmā, with same complexion but slightly different ornaments.</p>
CXLIX	Third type	<p>Lakshmi, goddess of prosperity, of two types, great and ordinary, carved both independently and as a consort of Vishnu, measured in the (middle) ten <i>tāla</i>, placed on a red lotus as seated in a <i>padmāsana</i> (cross-legged) posture, in the equipoised pose and in a stationary position; made</p>



Plate no.

Figure

Description

of gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; furnished with plump and full breasts, a cheerful face with large and broad eyes smiling, having two ears, two legs, four arms, the upper right hand being in the refuge-offering attitude, the upper left hand holding a small drum, the lower right hand holding a lotus (or rosary garland), and the lower left hand holding a blue or red lotus. She bears a pure gold complexion and is clad in yellow clothes or a red garment, jewel *chhannavira* jacket and gold or jewel scarf. She puts on the *kuntala* type of crown and there is a (bee-mark or) jewel fillet on the forehead. She is adorned with gold rings or crocodile rings with gold strings or garlands on the ears, a pretty chain and strings over the neck, jewels or gold fillets on the nipples and around the breasts, gold *keyura*, and *kaṭuka* upper armlets, jewel bracelets on the wrists and bangles on the wrist-joints, jewel strings round the buttock and jewel garlands, etc., three pendants adorned with all gems, serpent-shaped bracelets with jewel bands and anklets on the feet, and jewel rings on the toes, and all other ornaments.

There is an ordinary type, furnished with two arms, two eyes, two elephants on the two sides and slightly different ornaments.

There is a third type, placed on the right side of Vishnu, in an erect or sitting posture, furnished with two eyes and two arms holding a lotus with the uplifted hand and the right hand being in the boon-giving posture or hanging downwards, and furnished with slightly different ornaments.

*Not illustrated*

Second type

Śāvitri, carved both independently and as a consort of Brahmā, measured in the middle ten *tāla*, placed on a lotus pedestal in an erect or sitting posture, in one of the four poses, in stationary or movable position; made of one of the nine materials; furnished with white, red, or

Plate no.	Figure	Description
		bright blue complexion, two eyes, two arms, a peaceful face, a silk garment or yellow clothes, with a characteristic crown and various ornaments.
	Fourth type	Mahī or Bhūdevi, earth-goddess (mother country), carved both independently and as a consort of Vishnu, measured in the middle ten <i>tāla</i> , placed on a seat, in an erect or sitting posture, in one of the four poses, in stationary or movable position; made of one of the nine materials; furnished with bright blue complexion, two arms, two eyes, a peaceful motherly face, fine silk clothes, with a characteristic crown, lotus attribute, and various ornaments.
	Fifth type	Durgā or Pārvatī, the Maid of Mountain, carved both independently and as a consort of Śiva or Phallus, measured in the middle ten <i>tāla</i> , placed on a seat, in an erect or sitting posture, in one of the four poses, in the attitude of a milk-maid, in stationary (or movable) position; made of one of the nine materials; furnished with light blue complexion, fine silk clothes or yellow garment, lotus attribute, long arms, large eyes, plump breasts with high slope, broad belly, well marked buttock, large hip and thighs, broad smiling face, high neck prominent mouth, characteristic crown and various ornaments.
		There are two other varieties: Gauri or the White, and Pārvatī or the Maid of Mountain with slightly different features and ornaments.
	Sixth type	Mana-unmādinī (enchantress of the mind) or Ratī, goddess of love, measured in the middle ten <i>tāla</i> , generally placed in Śiva temple, in an erect posture and characteristic pose, or seated on a bull, made with one of the nine materials; furnished with three eyes, four arms, water-lily and rosary attributes, reddish-white or bright blue complexion, fine silk clothes, characteristic crown and various ornaments, carved, when independent, with a young hare and a horse on the two sides.



Plate no.	Figure	Description
	Seventh type	Vārāhī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms bearing the plough and other attributes, hog's face with snout, bright blue complexion, characteristic crown and various ornaments.
	Eighth type	Kaumārī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, the <i>karandī</i> crown, red complexion, bright blue clothes, characteristic attributes and various ornaments.
	Ninth type	Chāmundī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, the <i>jaṭā</i> crown, arrow attribute, dark-bluish complexion, garland on the head, conch leaf and rings on the ears, and various other ornaments.
	Tenth type	Bhairavī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, arrow attribute, red complexion, black clothes, characteristic crown, attributes, and various ornaments.
		There is a second type, Rudrānī, with slightly different features and ornaments.
	Eleventh type	Māhendri, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, bearing characteristic attributes, crown, complexion, clothes, and various ornaments.
	Twelfth type	Vaishnavī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, bright blue complexion, yellow clothes, characteristic attributes, crown, and various ornaments.

Plate no.	Figure	Description
	Thirteenth type	Brahmāṇḍ, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, four faces, the <i>jūṭā</i> crown, pot and rosary attributes, white complexion, red clothes, and various ornaments.

*N.B.*—There are references to other minor varieties of female deities also.

## CHAPTER LV

### JAIN IMAGES, COMPRISING FIVE GROUPS AND TWENTY-FOUR TIRTHANKARAS

Plate no.	Figure	Description
CL	Third group	<p>Jina, measured in the large ten <i>tāla</i>, in a straight, erect or sitting posture, in the equipoised pose, stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terracotta; in high relief; furnished with two arms and two eyes; the head being clean-shaven but furnished with the top knot (nimbus); the legs uniformly straight, two long hands, suspending, two feet on the lotus throne with a pinnacle, the crocodile arch, ornamental tree, royal elephants, etc., in a straight pose; the whole body being in a stiff attitude; bearing a meditative look on the supreme soul; placed below the fourth or third heaven; wearing no robes or ornaments; marked with the <i>śrīvataś</i> symbol in gold on the chest; crystal complexion; accompanied by sages, demigods and goddesses in a praying mood: Nārada with his musical instrument, Yaksha and Yakshēśvara on the sides with raised chowries, Vidyādhara and minor kings.</p> <p>There is a sitting variety, placed on the lotus seat, with two hands placed upwards over the face.</p>

*Not illustrated*

First group	Siddhas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose,
-------------	--



Plate no.	Figure	Description
		stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Second group	Sugandhas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, in stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Fourth group	Arhatas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, in stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Fifth group	Pārśvakas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Tirthaṅkaras	Comprising twenty-four types, also measured in the large ten <i>tāla</i> , carved in an erect or sitting posture; in suitable pose and position, with one of the nine materials, generally in high relief, with slightly different characteristic features:
	First type	Ādinātha, with his distinctive sign of the bull.
	Second type	Ajitanātha, with his distinctive sign of the elephant.
	Third type	Śambhunātha, with his distinctive sign of the horse.
	Fourth type	Abhayānandanātha, with his distinctive sign of the monkey.
	Fifth type	Sumatinātha, with his distinctive sign of the red goose.

Plate no.	Figure	Description
	Sixth type	Supadmanātha, with his distinctive sign of the lotus.
	Seventh type	Supāravanātha, with his distinctive sign of the Svastika.
	Eighth type	Chandraprabha, with his distinctive sign of the crescent moon.
	Ninth type	Pushpadanta, with his distinctive sign of the crocodile.
	Tenth type	Śitalanātha, with his distinctive sign of the tree or flower.
	Eleventh type	Aṁśanātha, with his distinctive sign of the rhinoceros.
	Twelfth type	Vasupadya, with his distinctive sign of the buffalo.
	Thirteenth type	Vimalanātha, with his distinctive sign of the boar.
	Fourteenth type	Anantanātha, with his distinctive sign of the porcupine.
	Fifteenth type	Dharmanātha, with his distinctive sign of the thunderbolt.
	Sixteenth type	Śāntanātha, with his distinctive sign of the antelope.
	Seventeenth type	Kunthanātha, with his distinctive sign of the goat.
	Eighteenth type	Aranātha, with his distinctive sign of the fish.
	Nineteenth type	Mallinātha, with his distinctive sign of the pinnacle.
	Twentieth type	Munisuvrata, with his distinctive sign of the tortoise.
	Twenty-first type	Naminātha, with his distinctive sign of the lotus with stalk.
	Twenty-second type	Neminātha, with his distinctive sign of the shell.
	Twenty-third type	Pāravanātha, with his distinctive sign of the snake.
	Twenty-fourth type	Vardhamāna or Māhāvira, with his distinctive sign of the lion.



## CHAPTER LVI

## BUDDHIST IMAGES, COMPRISING SEVERAL TYPES

Plate no.	Figure	Description
CLI	Buddha	<p>Measured in the large ten <i>tāla</i>, made of wood, stone, or metallic substances (gold, silver, or copper), in sitting (or erect) posture, equipoised pose, stationary (or movable) position; in high, (middle, or low relief, or on a tablet or wall) with terra-cotta or grit; placed on a throne decorated with arches, holy fig tree and ornamental tree; furnished with a full face, long nose, smiling eyes, elongated ears, fleshy body, broad chest, round belly, long arms, white complexion, yellow clothes, the <i>ushnisha</i> (protuberance of the skull), and carved in a praying attitude.</p> <p>There are other types, generally in an erect posture and with slightly different characteristic features.</p>

## CHAPTER LVII

## SAGES, COMPRISING SEVEN GREAT PATRIARCHS

Plate no.	Figure	Description
CLII	Second type	<p>Kāśyapa, measured in the eight <i>tāla</i>, carved in an erect (or sitting) posture, in stationary (or movable) position; in high relief; made with gold, silver, copper, wood, stone, stucco, grit, glass, or terra-cotta; furnished with yellow complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, holding a book in the left hand and a staff in the right.</p> <p style="text-align: center;"><i>Not illustrated</i></p>
	First type	<p>Agastya, measured in the seven <i>tāla</i>, carved in erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with bright-green complexion, yellow garments, two arms, two eyes, large belly, brownish complexion, full and crooked form, <i>joṭā</i> and <i>juṭa</i> matted hair, sacred thread and upper garment, holding a book in one hand and a staff in the other,</p>

Plate no.	Figure	Description
Third type	Bṛiṅga, measured in the eight <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with dark complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, and holding a book in one hand and a staff in the other.	
Fourth type	Vasiṣṭha, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, in stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with red complexion, yellow clothes, matted hair, sacred thread, upper garment, holding a book in one hand and a staff in the other.	
Fifth type	Bhārgava, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with brownish (tawny) complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, holding a book in one hand and a staff in the other.	
Sixth type	Viśvāmitra, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made of one of the nine materials; furnished with reddish complexion, yellow clothes, matted hair, sacred thread, upper garment, two eyes, two arms, holding a book in one hand and a staff in the other.	
Seventh type	Bharadvāja, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made of one of the nine materials; furnished with greenish (turmeric) complexion, yellow clothes, matted hair, sacred thread, upper garment, two eyes, two arms, holding a book in one hand and a staff in the other.	



# CHAPTER LVIII

## MYTHICAL BEINGS, COMPRISING SIX TYPES

Plate no.	Figure	Description
CLIII	Second type	Vidyādhara, chowry-bearer of the gods and a kind of fairy possessed of magical powers; measured in the nine <i>tāla</i> ; made of one of the nine materials; furnished with two arms, two eyes, the <i>karandā</i> crown, demon shape, dark-red and yellow complexion, hands kept touching the knees, and raised towards the gateway, plough-shaped legs turned backwards, the right leg being in the <i>svastika</i> pose and the left bent (alternately), one hand holding up chowries and the other kept touching the ground; carved in a sitting posture and figured on arches, palaces and storeyed buildings.
		<i>Not illustrated</i>
	First type	Yaksha, attendant to the gods, Jain deities, bearer of chowries, measured in the nine <i>tāla</i> ; made of one of the nine materials; furnished with two arms, two eyes, the <i>karandā</i> crown, legs clad in clothes, demon shape, bright-blue and yellow complexion, plough-shaped legs turned towards the back, the right leg being in the <i>svastika</i> pose and the left bent, hands kept touching the knees and raised towards the gateway, one hand holding up chowries and the other kept touching the ground; carved on arches, thrones, palaces and storeyed buildings.
	Third type	Rākshasa, evil spirit of an offensive disposition, carved with characteristic features, measure, materials, look, etc.
	Fourth type	Nigraha, supernatural being of a benevolent disposition, carved with characteristic features, measure, materials, look, etc.
	Fifth type	Gandharva, celestial choir and musician, carved with suitable measure and materials; furnished with red complexion, two arms, two eyes, demon shape, singing or dancing pose, holding a lute and other musical instruments, and decorated with various ornaments.

Plate no.	Figure	Description
	Sixth type	Kinnara, a kind of hybrid being : legs being like those of an animal (horse), upper body like that of a man, face like of Garuḍa, and arms being provided with wings, holding a lute, possessing the beautiful hue of a flower, wearing the lotus crown, measured in the nine <i>tāla</i> ; made of one of the nine materials ; furnished with various ornaments ; figured on arches, chariots, etc.

## CHAPTER LIX

## DEVOTEES, COMPRISING FOUR CLASSES

Plate no.	Figure	Description
CLIV	Fourth type	Sāyujya class, in intimate union with the god, measured in the large ten <i>tāla</i> , in an erect posture, and praying attitude ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
		<i>Not illustrated</i>
	First type	Sālokya class, dwelling in the same place as the god, measured in the large nine <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
	Second type	Sāmīpya class, dwelling in the vicinity of the god, measured in the small ten <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
	Third type	Sārūpya class, in close identity with the god, measured in the middle ten <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.

## CHAPTER LX

## THE GOOSE, VEHICLE OF BRAHMĀ

*Not illustrated*

Plate no.	Figure	Description
	Goose	Riding animal of Brahmā, measured in the two <i>tāla</i> ; furnished with plough-shaped wing-joint, circular thigh-root, white complexion



Plate no.	Figure	Description
		all over the limbs, legs being reddish-white, beak goldish, variegated feathers, crest and tail; carved in rows in all buildings, foot-mark on the dome, figured on the entablature, architrave, finial, recess, and neck of various buildings.

## CHAPTER LXI

## GARUDA, VEHICLE OF VISHNU

Plate no.	Figure	Description
CLV	Garuda	Mythical being, riding animal of Vishnu, measured in the nine <i>tāla</i> , carved in a sitting (erect or walking) posture, in stationary (or movable) position; furnished with the lion-foot, face smiling at end of the eyes, mind expressed on the face, two arms, two wings, alternately parrot beak and goose foot, face with fangs, bird-wings, eight-hooded snake, terrific look, various ornaments including the <i>karanda</i> crown, five colours (yellow, white, dark-blue, red and black); bright green from hair to ear, blue edge, five-coloured wings with spotted bodice, yellow from the heart (part) to the hips and hands, red knee, whitish feet, alternately bent face, hands and legs, body gold; alternately five-coloured lion-head, red pointed tail; made of stone, earth, wood, planked grit, etc.; carved in a sitting (or erect) posture, alternately with joined palms meditating on Vishnu; installed in and at the gate of Vishnu temple; figured in storeyed buildings.

## CHAPTER LXII

## THE BULL, VEHICLE OF ŚIVA AND LOVE-GODDESS

*Not illustrated*

Plate no.	Figure	Description
	Bull	Riding animal of Śiva and Love-goddess, carved in various ( <i>tāla</i> ) measures, in recumbent or erect posture, and walking pose, installed on a pedestal facing the Śiva temple both inside the shrine and in a

Plate no.	Figure	Description
		pavilion in front of the temple, or at the door; white all over, the four legs, hoofs and two ears being red; wearing a tiger-skin, garlands at the neck and foot-rings or anklete; made solid or hollow, of gold, silver, copper, stone, wood, glass, stucco, earth and planked grit or baked clay; furnished with various other ornaments; figured on the entablature, etc.

## CHAPTER LXIII

## THE LION, VEHICLE OF PĀRVATĪ

*Not illustrated*

Plate no.	Figure	Description
	Lion	Riding animal of Pārvatī and others, carved in suitable measure, the tail being generally equal to the height; in erect, sitting, or recumbent posture, the four legs being like those of the tiger; furnished with white complexion, with red mane, crescent-shaped nails and teeth; figured on arches, thrones, pillars, etc.

## CHAPTER LXV

## TĀLAS, COMPRISING TWELVE TYPES

Plate no.	Figure	Description
CLVI	First type	Large ten <i>tāla</i> , in which measures of one hundred and fifty-four parts (limbs) of the body is given. It is used in measuring superhuman deities, including Buddha, Jina, etc.
	Second type	Nine <i>tāla</i> , used in measuring goddesses, sages, demons, etc.
	Third type	Eight <i>tāla</i> , used in measuring sages, devotees ordinary human beings, etc.
	Fourth type	Seven <i>tāla</i> , used in measuring sages, demigods, females, etc.
	Fifth type	Six <i>tāla</i> , used in measuring the tiger, etc.



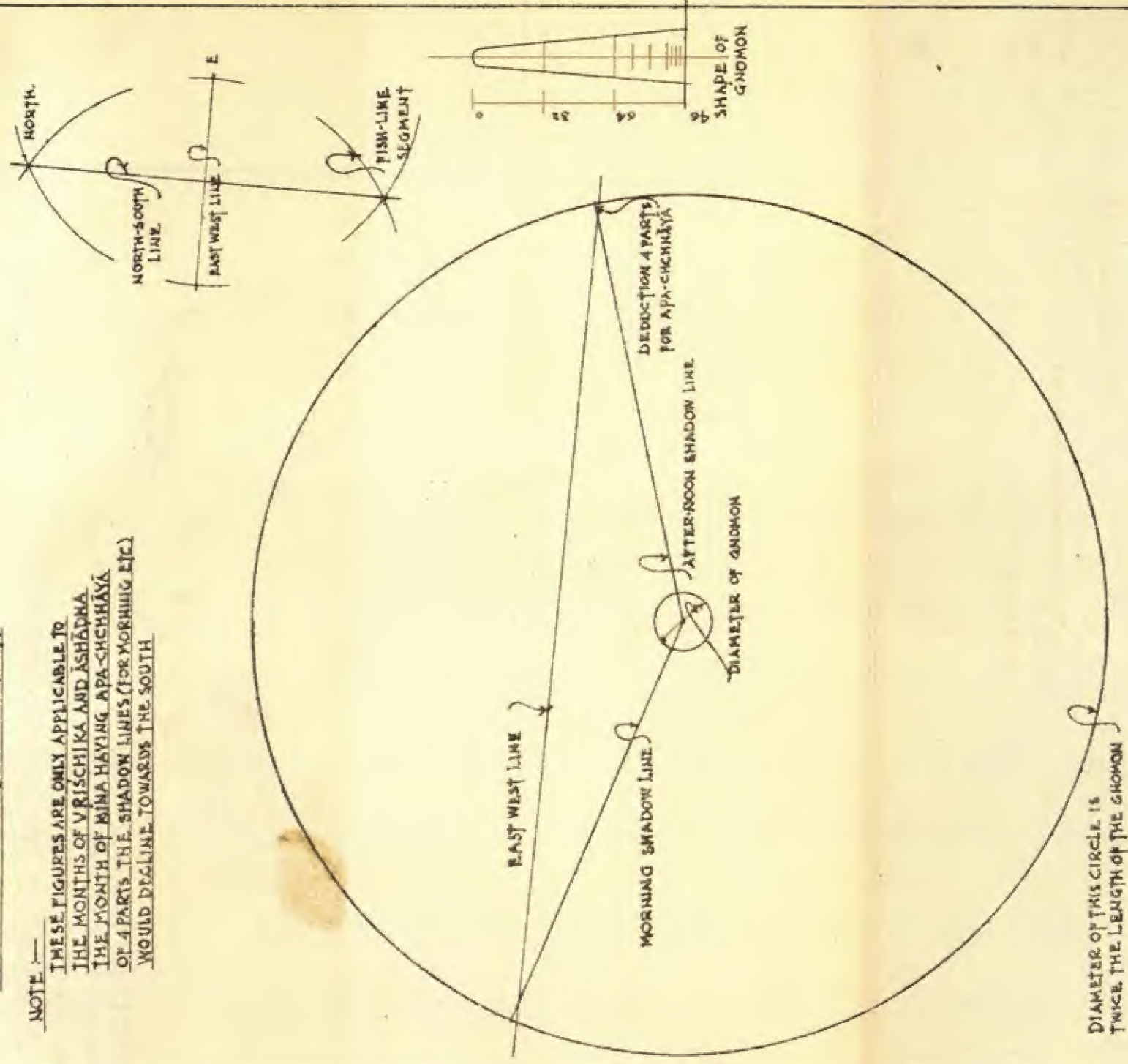
# ERECTION OF GNOMONS AND PEGS ~ CHAPTER VI

SCALE - ONE INCH EQUALS ONE FOOT.

SHEET No. 1

NOTE :-

THESE FIGURES ARE ONLY APPLICABLE TO  
THE MONTHS OF VRISCHIKA AND JASHADHA  
THE MONTH OF MINA HAVING APA-CHCHHAYA  
OF 4 PARTS THE SHADOW LINES (FOR MORNING ETC.)  
WOULD DECLINE TOWARDS THE SOUTH







# ERECTION OF GNOMONS AND PEGS ~ CHAPTER VI

FIG.1. GENERAL METHOD OF FINDING CARDINAL POINTS

FIG.2. ALTERNATIVE METHOD OF FINDING CARDINAL POINTS

FIG.3. METHOD OF FIXING FOUNDATION PEGS.

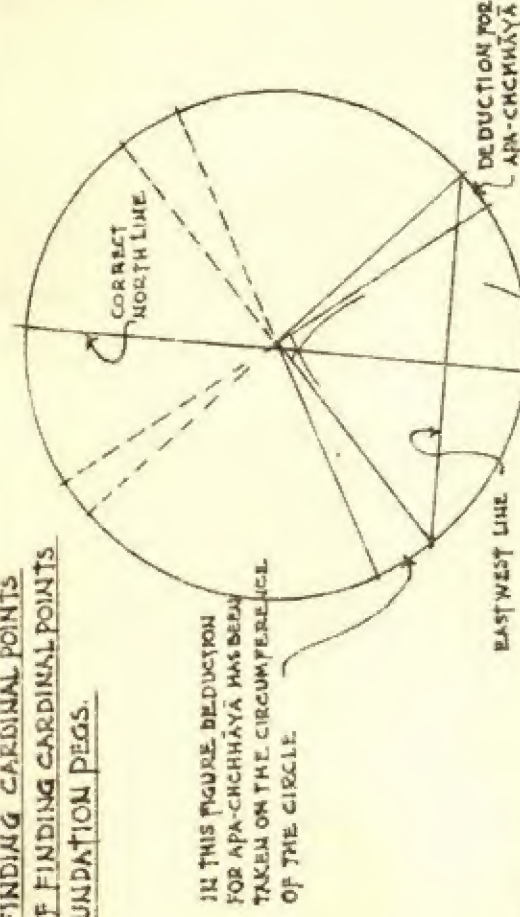


FIG:2:

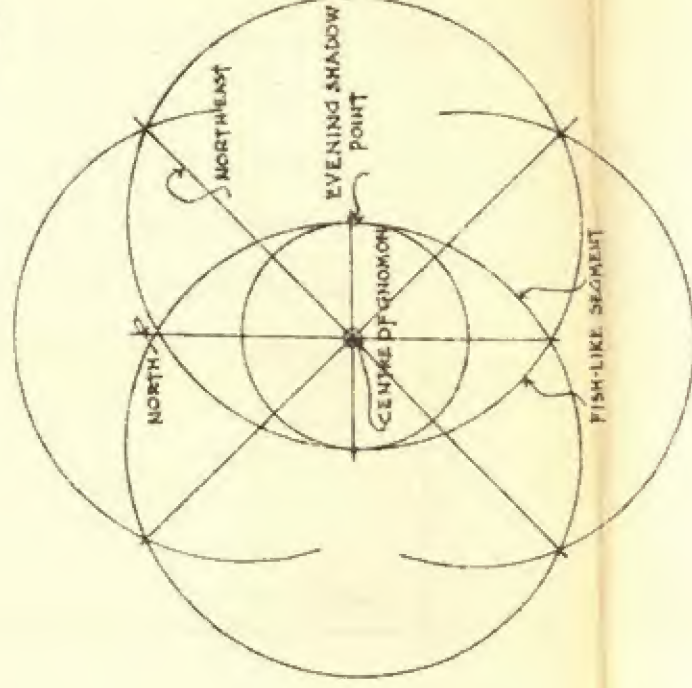


FIG:1

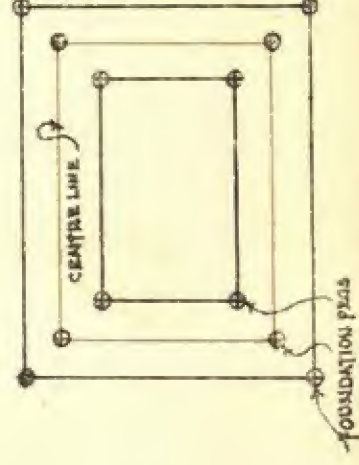


FIG:3.





## THE SITE PLANS ~ CHAPTER VII

FIG 1. SAKALA OF 1 PLOT.

FIG 2. PECHAKA - 4 -

FIG 3. PITHA - 9 -



VARUNA

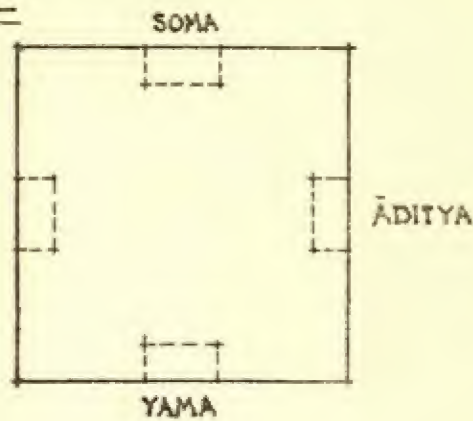


FIG: 1

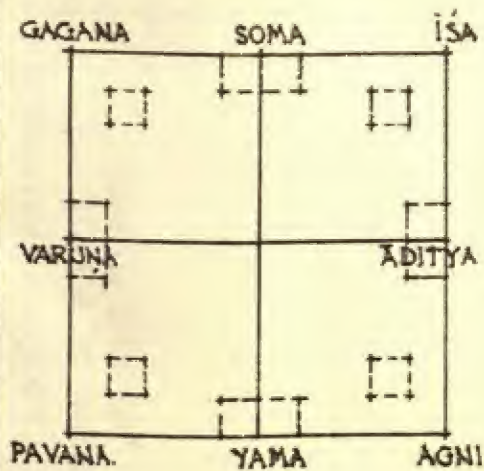


FIG: 2

PAVANA	SOMA	ISA
VARUNA	PRITHVI	ADITYA
GAGANA	YAMA	AGNI

FIG 3

Figure 1

THE UNIVERSITY OF MICHIGAN

DEPT. OF ELECTRICAL ENGINEERING  
 400 ENGINEERING BUILDING  
 ANN ARBOR, MICH. 48106-1364



1.000	1.000	1.000
1.000	1.000	1.000
1.000	1.000	1.000

Figure 2



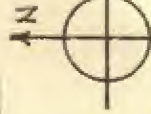
Figure 3



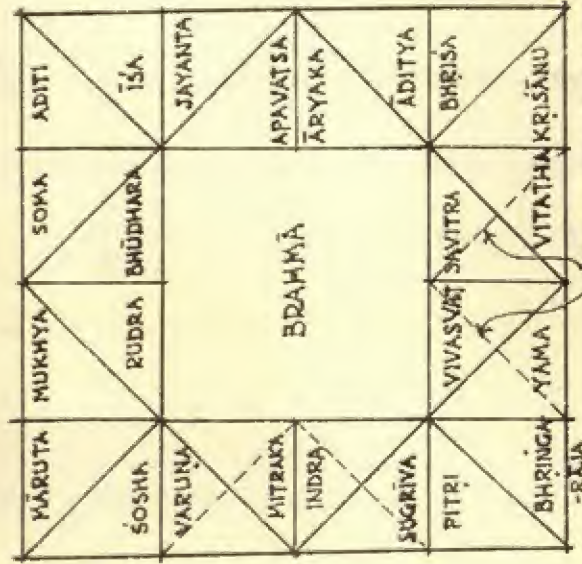
# THE SITE PLANS ~ CHAPTER VII

## FIG.1. MAHĀPITHA OF 16 PLOTS.

### FIG.1A ~ ARRANGED DIFFERENTLY



REPEAT THOSE NAMES FROM IDENTICAL PLOTS IN FIG.1



THE DOTTED LINES INDICATE ANOTHER POSSIBLE ARRANGEMENT OF THOSE FOUR PLOTS

FIG.1

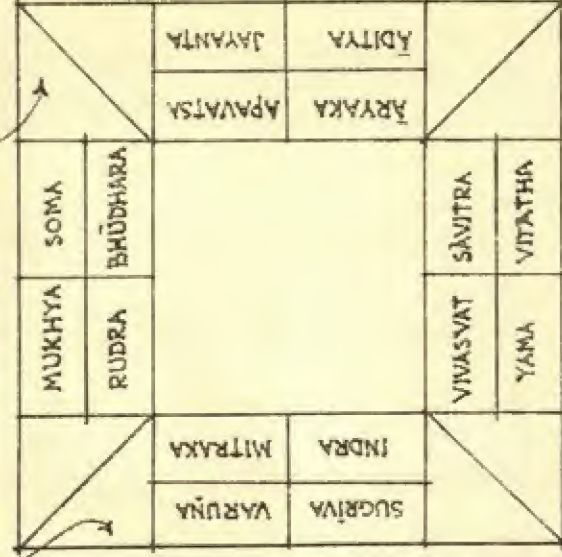


FIG.1A





THE SITE PLANS ~ CHAPTER VII  
UPA-PITHA PLAN OF 25 PLOTS



MARUT	MUKHYA	SOMA	ADITI	ĪŚA
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
VARUNA	MITRA	BRAHMĀ	ĀRYAKA	ĀDITYA
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪŚA
PITRI	BHRIŅGA- RĀJA	YAMA	VITATHA	AGNI

NOTE:-

DETAIL ALLOTMENTS FOR THIS  
TYPE HAVE BEEN OBTAINED  
FROM THE FOOTNOTE, PAGE 37

Sheet No. 1



# THE SITE PLAN - CHARTER

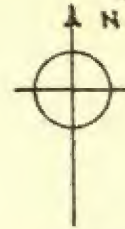
DEPARTMENT OF THE ARMY

100	200	300	400	500
100	200	300	400	500
100	200	300	400	500
100	200	300	400	500
100	200	300	400	500

NOTE: THE SITE PLAN FOR THE  
THEY HAVE BEEN OBTAINED  
FROM THE DEPARTMENT, PAGE 11



THE SITE PLANS ~ CHAPTER VII  
UGRAPĪTHA PLAN OF 36 PLOTS



VĀYU	MUKHYA	SOMA	ADITI	ĪŚĀ
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
VARUNA	MITRA	BRAHMĀ	ĀRYAKA	ĀDITYA
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪŚĀ
PITRI.	BHRĪŅGA- RĀJA	YAMA	VITATHA	AGNI

## NOTE:-

THIS IS AN AMPLIFICATION OF  
THE UPA PĪTHA TYPE

Sheet No. 1



# THE SITE PLAN - CHARTER

GENERAL PLAN OF THE SITE

WATER	WATER	WATER	WATER	WATER
WATER	WATER	WATER	WATER	WATER
WATER	WATER	WATER	WATER	WATER
WATER	WATER	WATER	WATER	WATER
WATER	WATER	WATER	WATER	WATER

NOTE: THE SITE PLAN FOR THE  
THE SITE PLAN FOR THE  
THE SITE PLAN FOR THE



THE SITE PLANS— CHAPTER VII  
STHANDILA PLAN OF 49 PLOTS



VĀYU	MUKHYA	S O M A	ADITI	ĪŚA
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
V A R U N A	M I T R A	B R A H M Ā	Ā R Y A K A	Ā D I T Y A
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪŚA
PITRĪ	BHRĪNGA- RĀJA	YAMA	VITATHA	AGNI

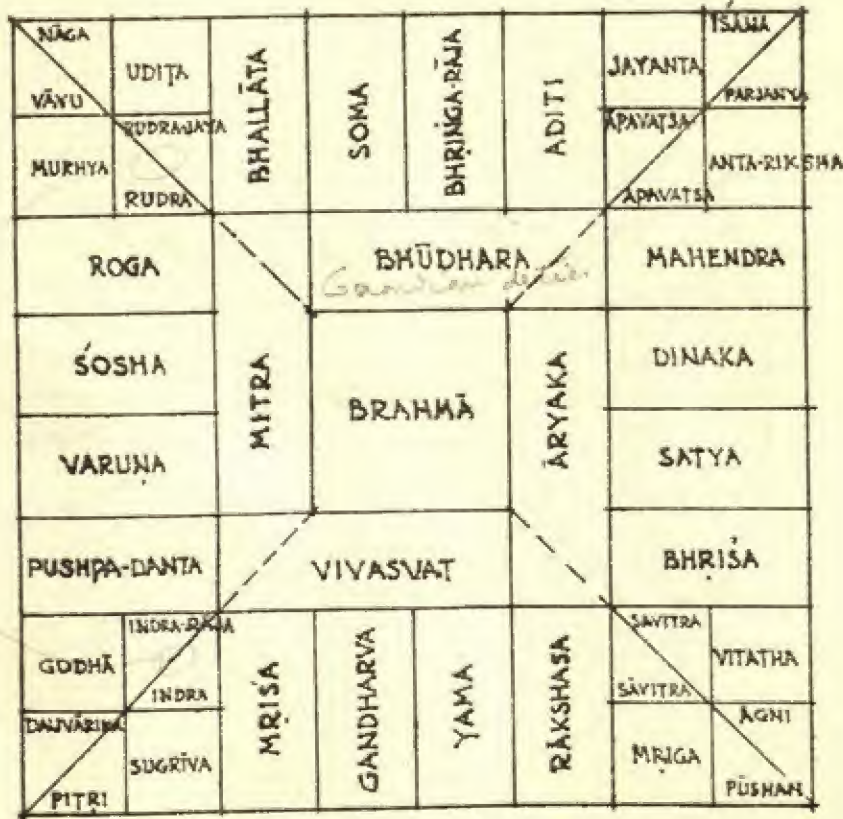
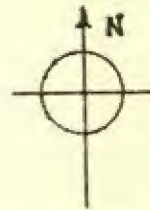
NOTE :-

THIS IS AN AMPLIFICATION OF  
THE UGRA PITHA TYPE





THE SITE PLANS — CHAPTER VII  
CHANDITA PLAN OF 64 PLOTS



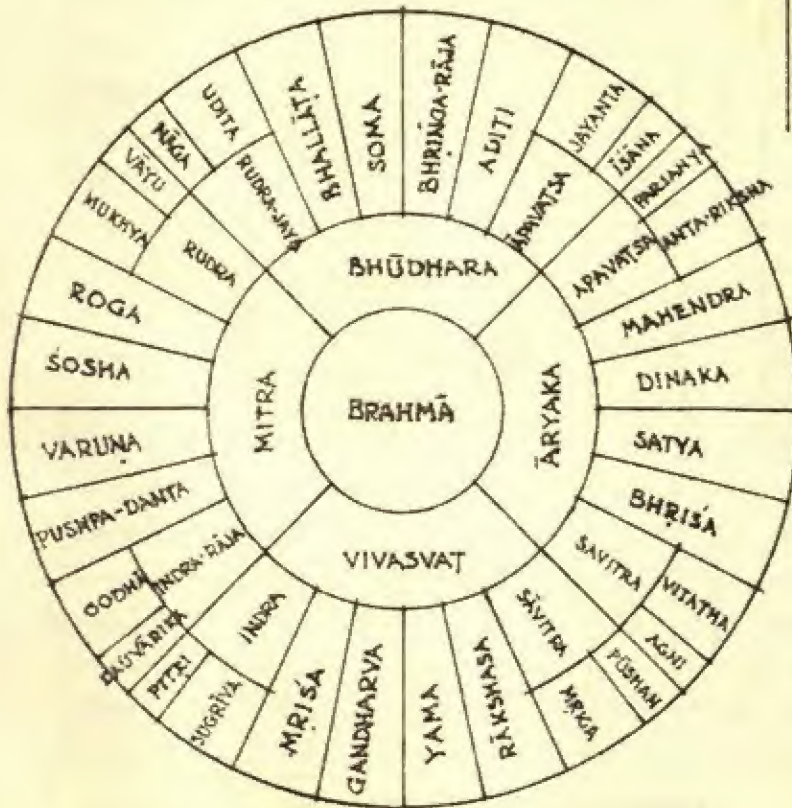
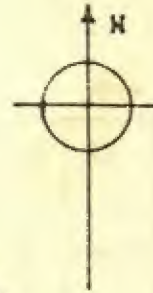
NOTE:-

1. THE DOTTED LINES ON THE FOUR CORNERS OF THE BRAHMĀ PLOT INDICATE ANOTHER ARRANGEMENT OF THOSE FOUR PLOTS (ĀRYAKA ETC.)
2. ANOTHER ALTERNATIVE ARRANGEMENT IS POSSIBLE BY STARTING WITH ĀRYAKA FROM THE DUE NORTH-EASTERN PLOT OF BRAHMĀ.





THE SITE PLANS ~ CHAPTER VII  
CHANDITA PLAN OF 64 PLOTS



NOTE :-

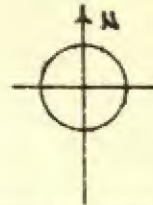
THE IDEA OF CIRCULAR PLANS  
HAS BEEN TAKEN FROM BRIHAT-  
-SĀMĪTĀ . SEE FOOT-NOTES ON  
PAGES 44 AND 45.





## THE SITE PLANS ~ CHAPTER VII

## PARAMA-SĀYIKA PLAN OF 81 PLOTS



MARUT	NĀGA	MUKHYA	BHALLĀTA	SOMA	MRIGA	ADITI	UDITA	ISĀ
ROGA	RUDRA	RUDRA-JAYA	BHŪDHARA			APAVATSA	ĀPAVATSYA	PARJANYA
ŚOSKA								JAYANTA
ASURA	MITRA		BRAHMĀ			ĀRYAKA	MAHENDRA	
VARUNA							BHĀNU	
PUSHPA-DANTA							SATYA	
SUGRĪVA	INDRA-JAYA	INDRA	VIVASVAT			SĀVITRA	SAVITRA	SHRĪSA
DĀNŪRĪKA								ANTARIKSHA
PITRI	MRISA	SHRĪGA- -RAJA	GANDHARVA	YAMA	GRĪMA- -KSHATA	VITATHA	PŪSHAN	AGNI



ALTERNATIVE ARRANGEMENT

→ THE OTHER THREE CORNERS  
OF BRAHMĀ PLOT MAY LIKE-WISE  
BE ARRANGED DIFFERENTLY

$$\frac{107}{93} \times 3 = 3 \frac{35}{31}$$





[illegible]

THIS SHOWS ANOTHER POSSIBLE ARRANGEMENT OF THOSE TWO CORNER PLOTS INDRA ETC.

NOTE:

THE IDEA OF CIRCULAR PLANS  
HAS BEEN TAKEN FROM BRIHAT-  
SAMHITĀ. SEE FOOT-NOTES ON  
PAGES 44 AND 45.

PLATE 1



THE PLAN OF THE TEMPLE  
OF THE GODS OF THE  
UNIVERSITY OF CAMBRIDGE

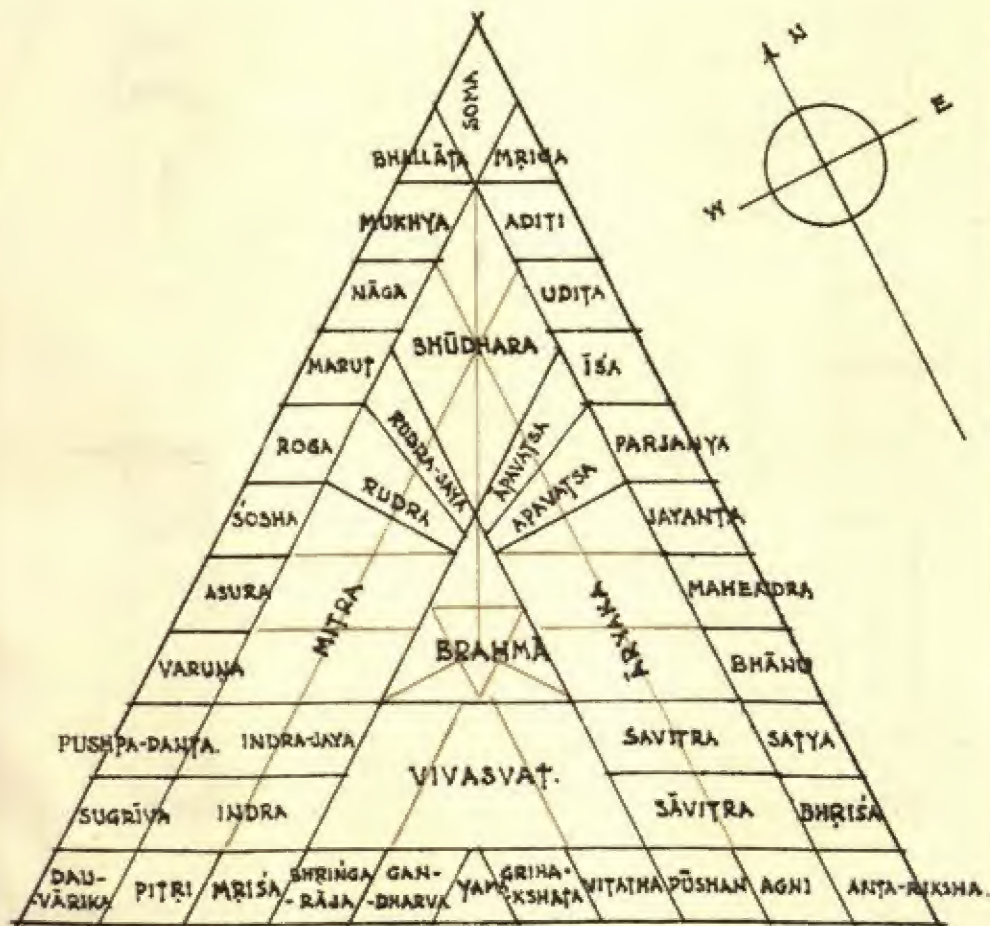


THE TEMPLE OF THE GODS  
OF THE UNIVERSITY OF CAMBRIDGE  
AS IT WAS IN THE  
MIDDLE OF THE SEVENTEENTH CENTURY



## THE SITE PLANS ~ CHAPTER VII

PARAMA-SĀYIKA PLAN OF 81 PLOTS.



## NOTE:~

THE IDEA OF TRIANGULAR PLAN  
HAS BEEN OBTAINED FROM UTPALA  
SEE FOOTNOTES ON PAGES 44 AND 45.

18. 18. 18. 18. 18.



18. 18. 18. 18. 18.  
18. 18. 18. 18. 18.  
18. 18. 18. 18. 18.



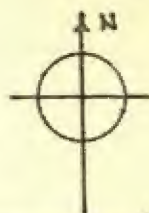
18. 18. 18. 18. 18.  
18. 18. 18. 18. 18.  
18. 18. 18. 18. 18.

18. 18. 18. 18. 18.  
18. 18. 18. 18. 18.  
18. 18. 18. 18. 18.



# THE SITE PLANS ~ CHAPTER VII

## ĀSANA PLAN OF 100 PLOTS



VAYU ROGA	NĀGA	MUKHYA DHALLĀ	SOMA	MRIGA	ADITI	UDITA ĪSĀ
SŌSHA	RUDRAJAYA	BHŪDHARA			APAVATSA	PĀRJANYA
	RUDRA				ĀPAVATSA	
ASURA	MITRA	BRAHMĀ			ĀRYAMAN	JAYANTA
VARUNA						MAHENDRA
PUSHPA-DANTA						ĀDITYA
SUGRIVA						SATYA
DAUVĀRIKA	INDRA-JAYA	VIVASVAT			SAVITRA	BHĪSĀ
	INDRA				SĀVITRA	
PITR MRISH	BHṚINGARĀJA	GĀN- DHARVA	YAMA	GŌHA- KSHA	VITATTA	PŪSHAN
						ANITA-RIKSHA AGNI

NOTE:-

THE DETAILS OF THIS PLAN HAVE  
BEEN OBTAINED FROM SILPA-RATNA ETC.  
SEE FOOTNOTE ON PAGE 45.

R. L. BANSAL.

$$\frac{107}{11} \times 3 = \frac{321}{11} = 29 \frac{2}{11}$$

$$\frac{107}{11} \times 5 = \frac{535}{11} = 48 \frac{7}{11}$$

1880



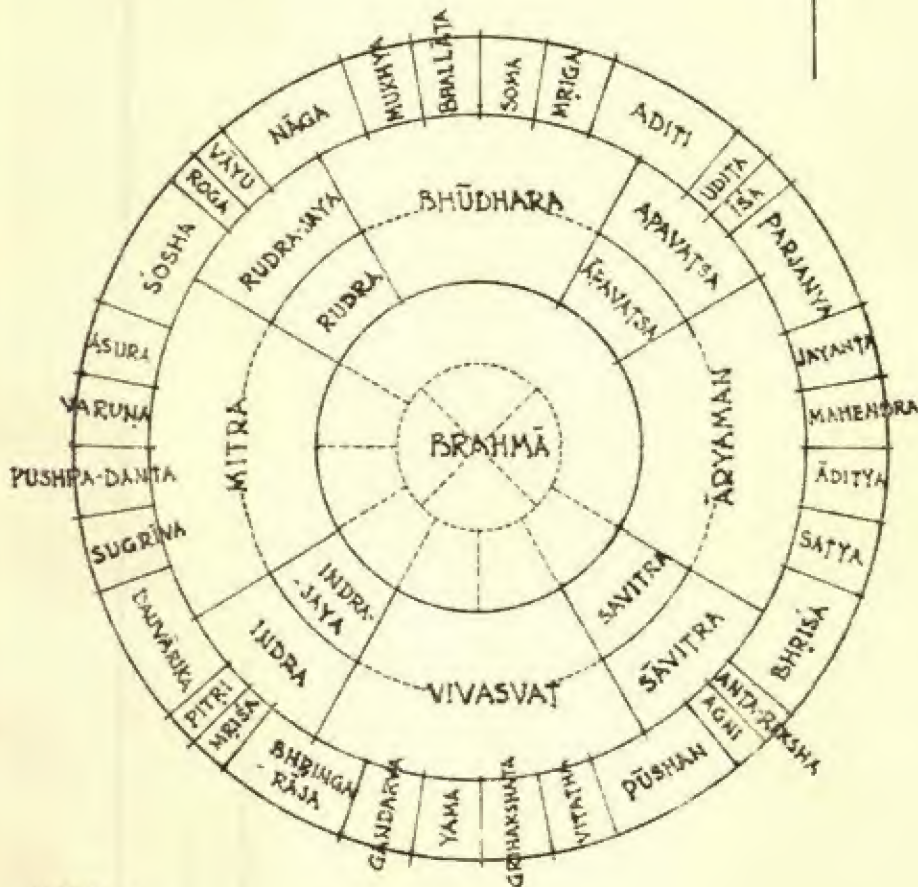
THE BUTLER HOUSE  
 CORNER OF 1ST AND 2ND STS.



THIS HOUSE WAS BUILT BY  
 JAMES BUTLER IN 1880  
 AND WAS USED AS A  
 SCHOOL FOR THE  
 DEAF AND DUMB



THE SITE PLANS ~ CHAPTER VII  
ĀSANA PLAN OF 100 PLOTS.



NOTE:-

THE IDEA OF CIRCULAR PLANS HAS BEEN  
OBTAINED FROM BRIHAT-SAMHITĀ AND  
SILPA-RATNA SUPPLIES DETAILS. SEE FOOTNOTES  
ON PAGES 44, 45 AND 46.





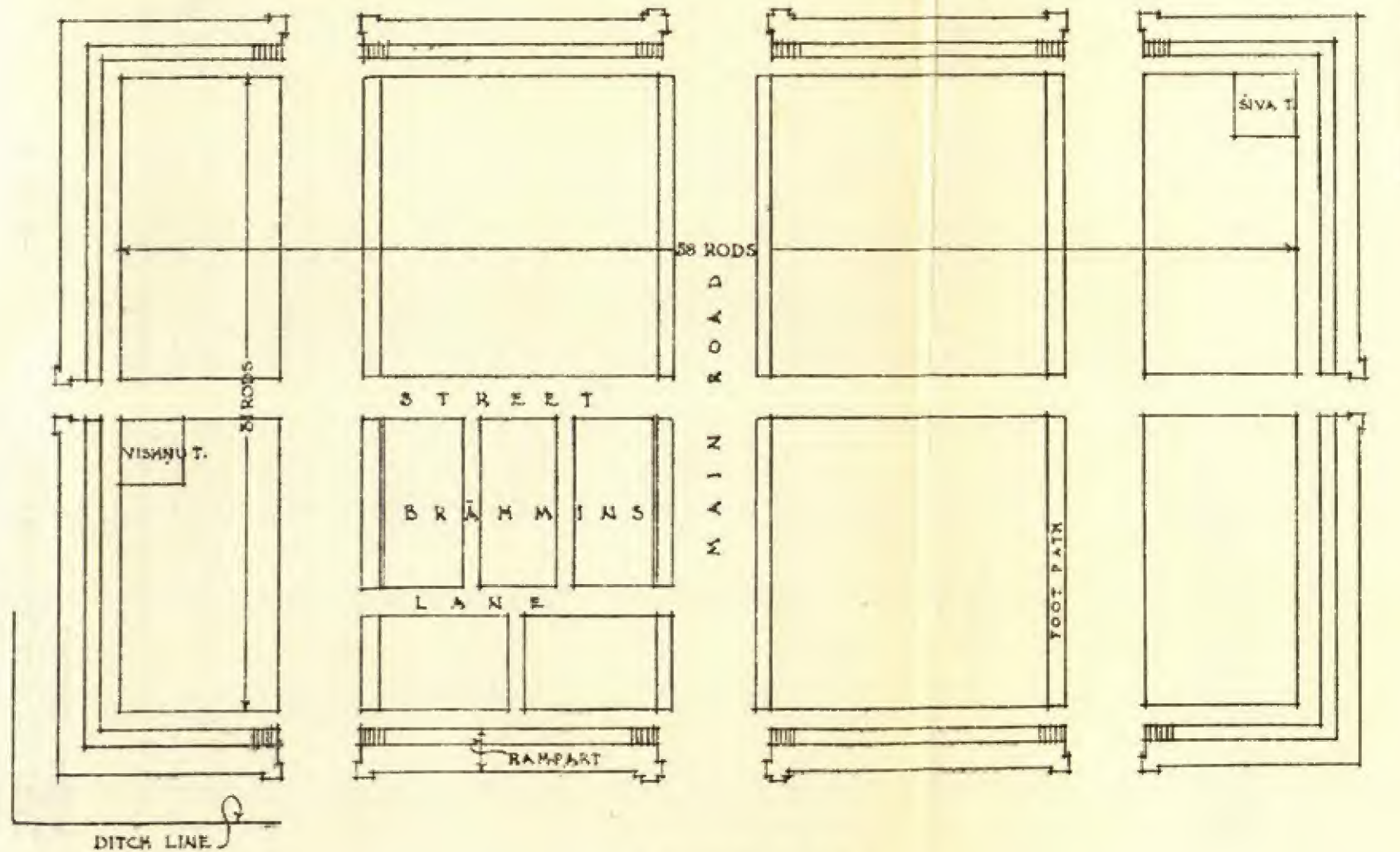
## THE VILLAGE — CHAPTER IX

## THE DANDAKA LAY-OUT

SCALE —  $\frac{1}{8}$  INCH = 1 ROD = 5-1

## NOTE :-

THE LENGTH HAS BEEN TAKEN 4 RODS LESS THAN  
DOUBLE THE BREADTH ACCORDING TO AYA RULES  
T HERE STANDS FOR TEMPLE.



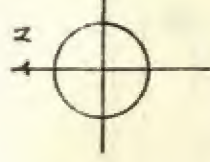
LAY-OUT PLAN



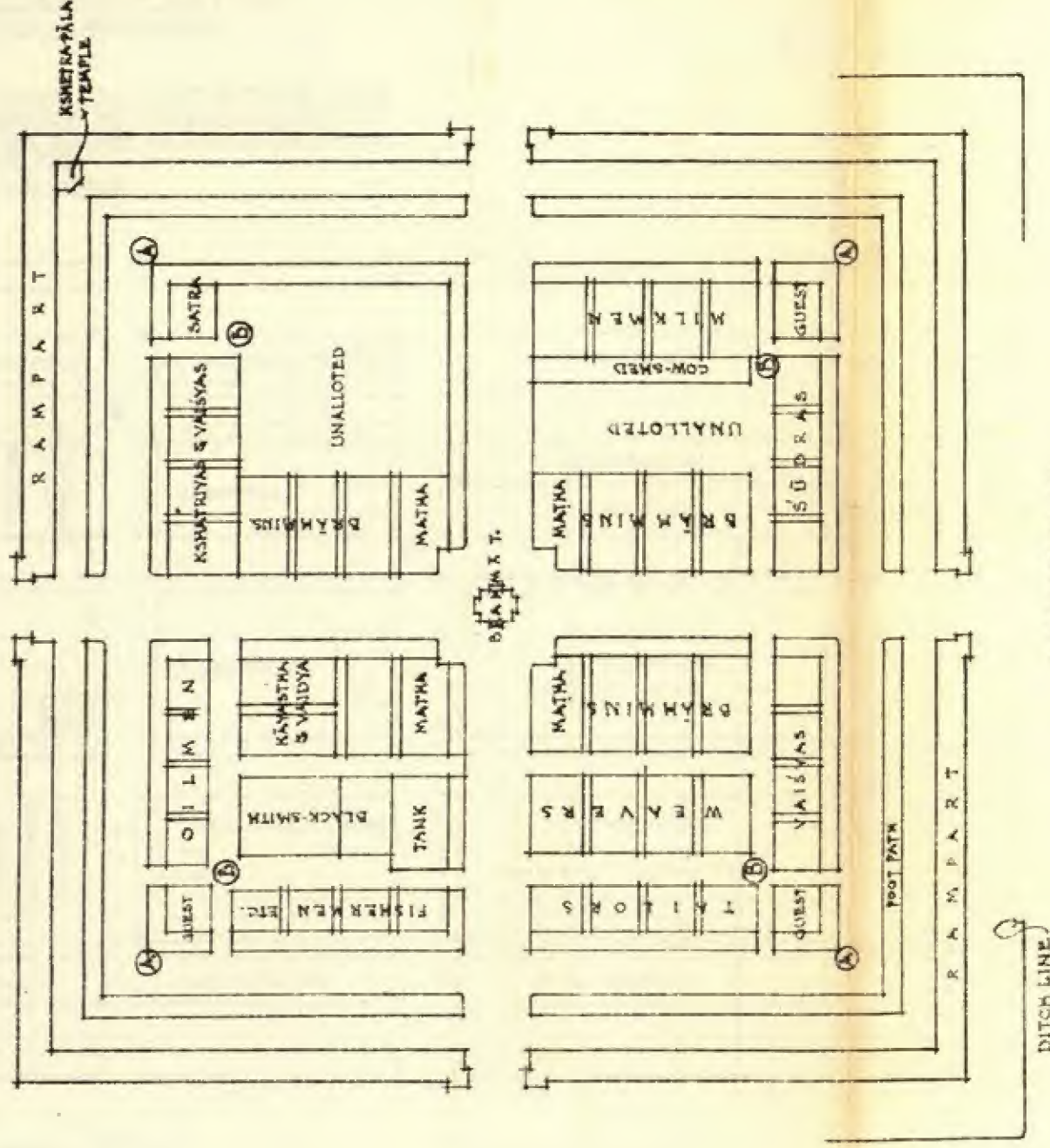


THE VILLAGE — CHAPTER IX  
THE SARVATO-BHADRA LAY-OUT  
SCALE 1/16 INCH = 1 ROD = 5-1

SHEET NO. XVI



CHANDRA T.



LAY-OUT PLAN

NOTE :-  
THE SURROUNDING PLOT BETWEEN (A) AND (B) IS THE LAST OR PAISACHA ROUND  
(T) STANDS FOR TEMPLE.

S. C. MUKHERJI.



1871

1871



1871

1871



## THE VILLAGE — CHAPTER IX

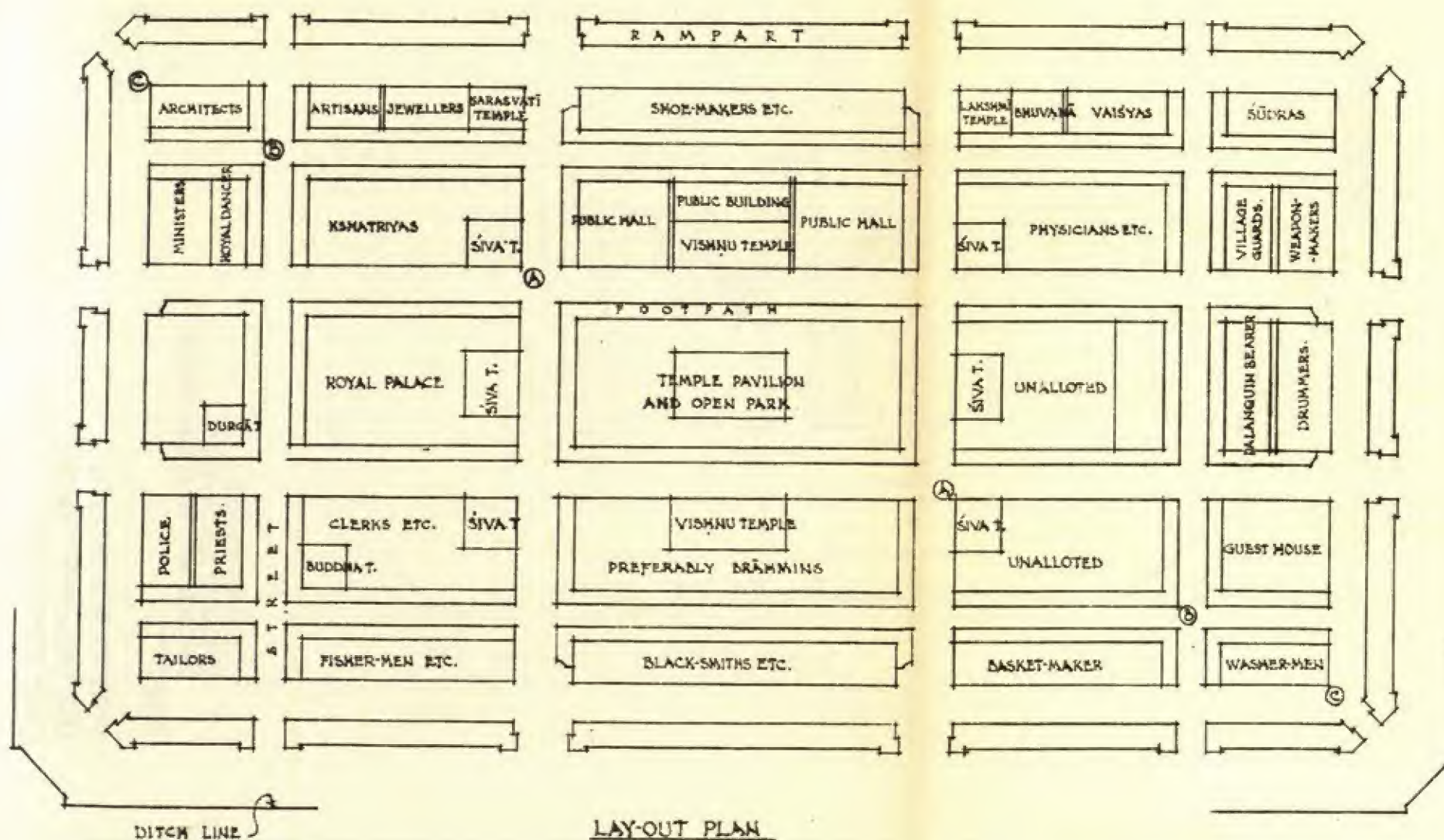
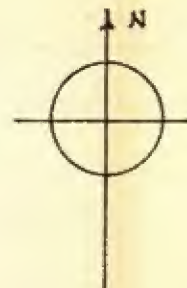
## THE NANDYĀVARTĀ LAY-OUT

SCALE — 1/8 INCH = 5 ROIS = 25-5

## NOTE:-

THE SURROUNDING STRIP OF PLOT BETWEEN (C) AND (D)  
ROUGHLY INDICATES THE PAISĀCHA AND BETWEEN  
(D) AND (A) THE MANUSMA ROUNDS. CENTRAL PORTION  
IS THE DAIVA PLOT.

"T" STANDS FOR TEMPLE.







STANDARD — 2014 JULY 2011  
 700 YAL ATAGATTAHAK SHC  
 2 2014 JULY 2011

STANDARD 2014 JULY 2011  
 700 YAL ATAGATTAHAK SHC  
 2 2014 JULY 2011

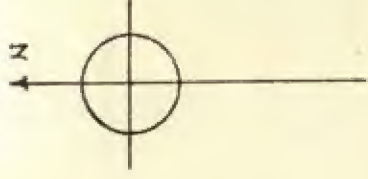


STANDARD 2014 JULY 2011



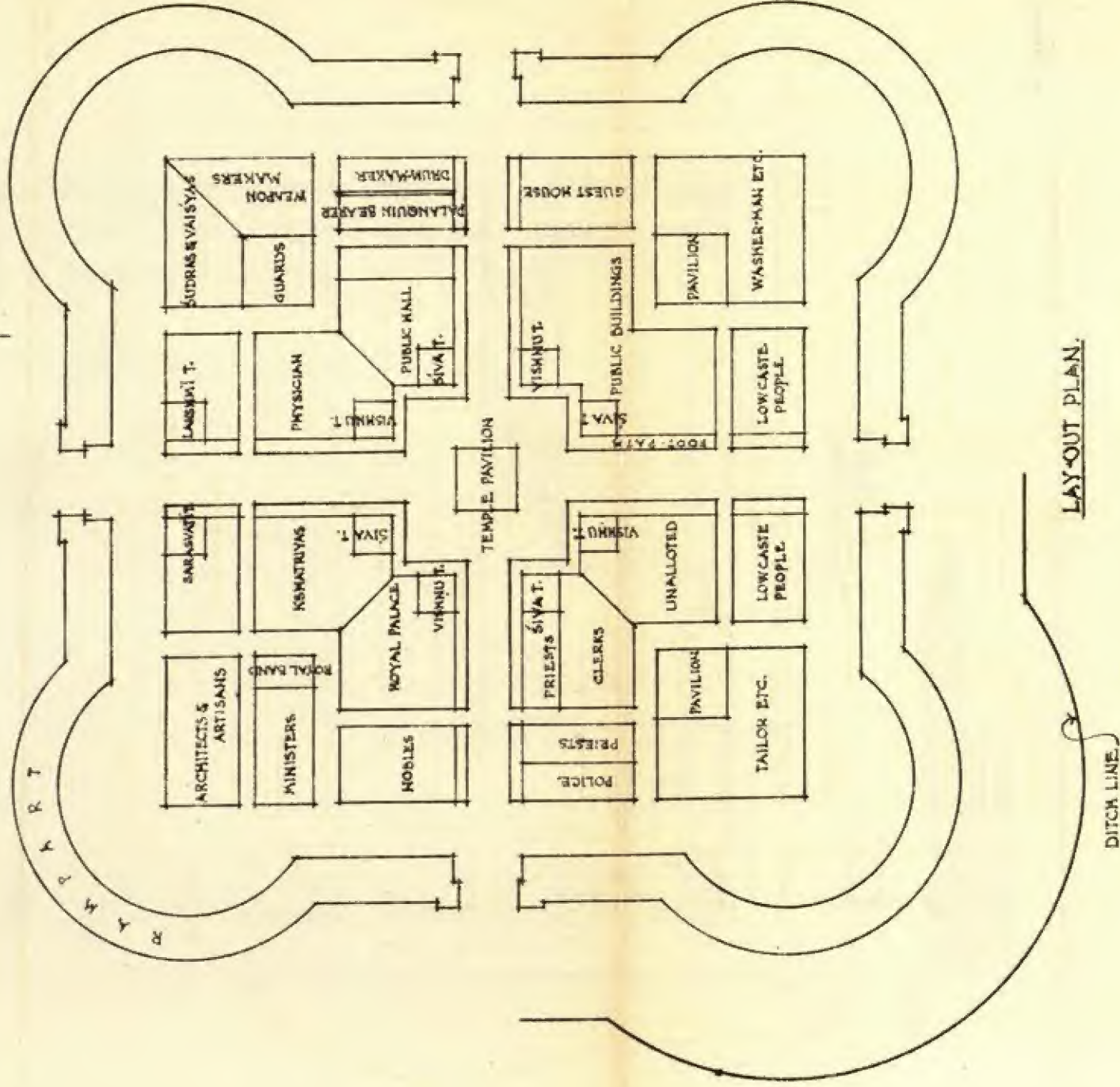
THE VILLAGE. — CHAPTER IX  
THE PADMAKA LAY-OUT  
SCALE — 1/8 INCH = 3 RODS = 15-5

SHEET NO. XVIII



NOTE. —

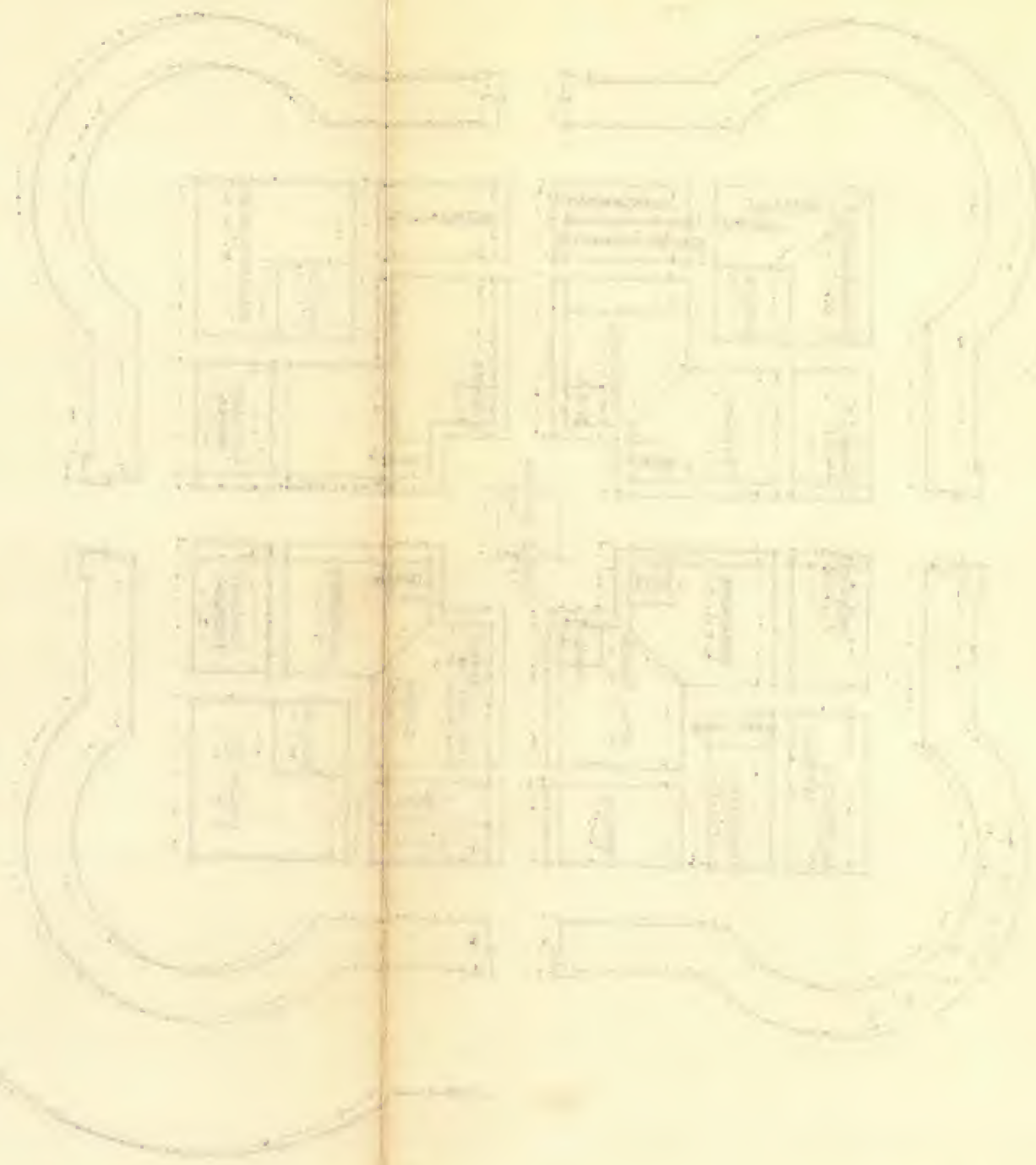
THE OUTER WALL CAN BE MADE CIRCULAR  
 HEXAGONAL OR OCTAGONAL  
 'T' STANDS FOR TEMPLE.



LAY-OUT PLAN.

S. C. MUKHERJI.

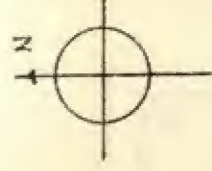
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Handwritten text, possibly a signature or a note, located on the right side of the page.

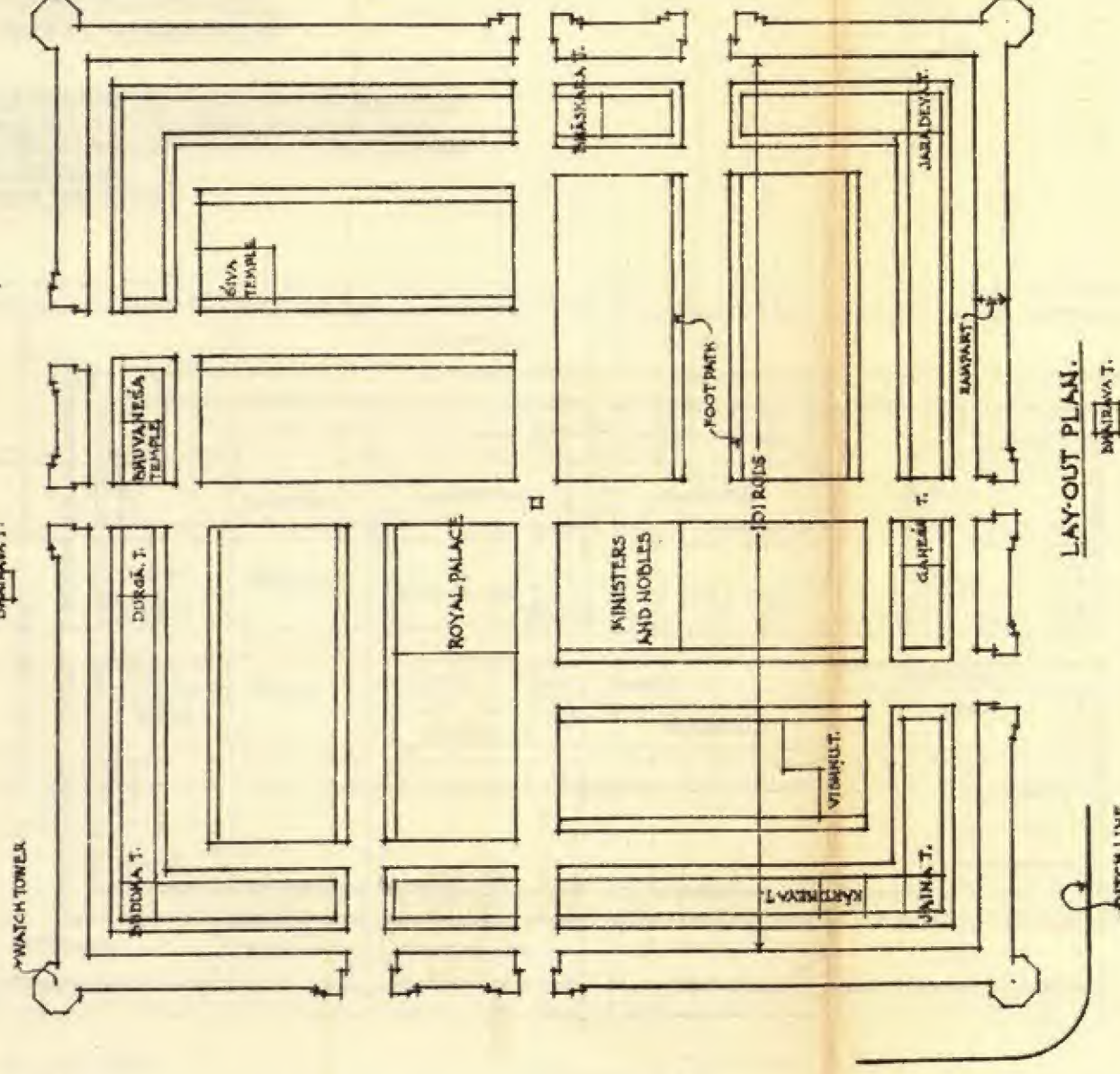


THE VILLAGE — CHAPTER IX  
THE SVASTIKA LAY-OUT.  
SCALE- $\frac{1}{8}$  INCH =  $2\frac{1}{2}$  RODS = 12-8 $\frac{1}{2}$



CHAMUNDA T.

DHARVA T.



LAY-OUT PLAN.

DHARVA T.

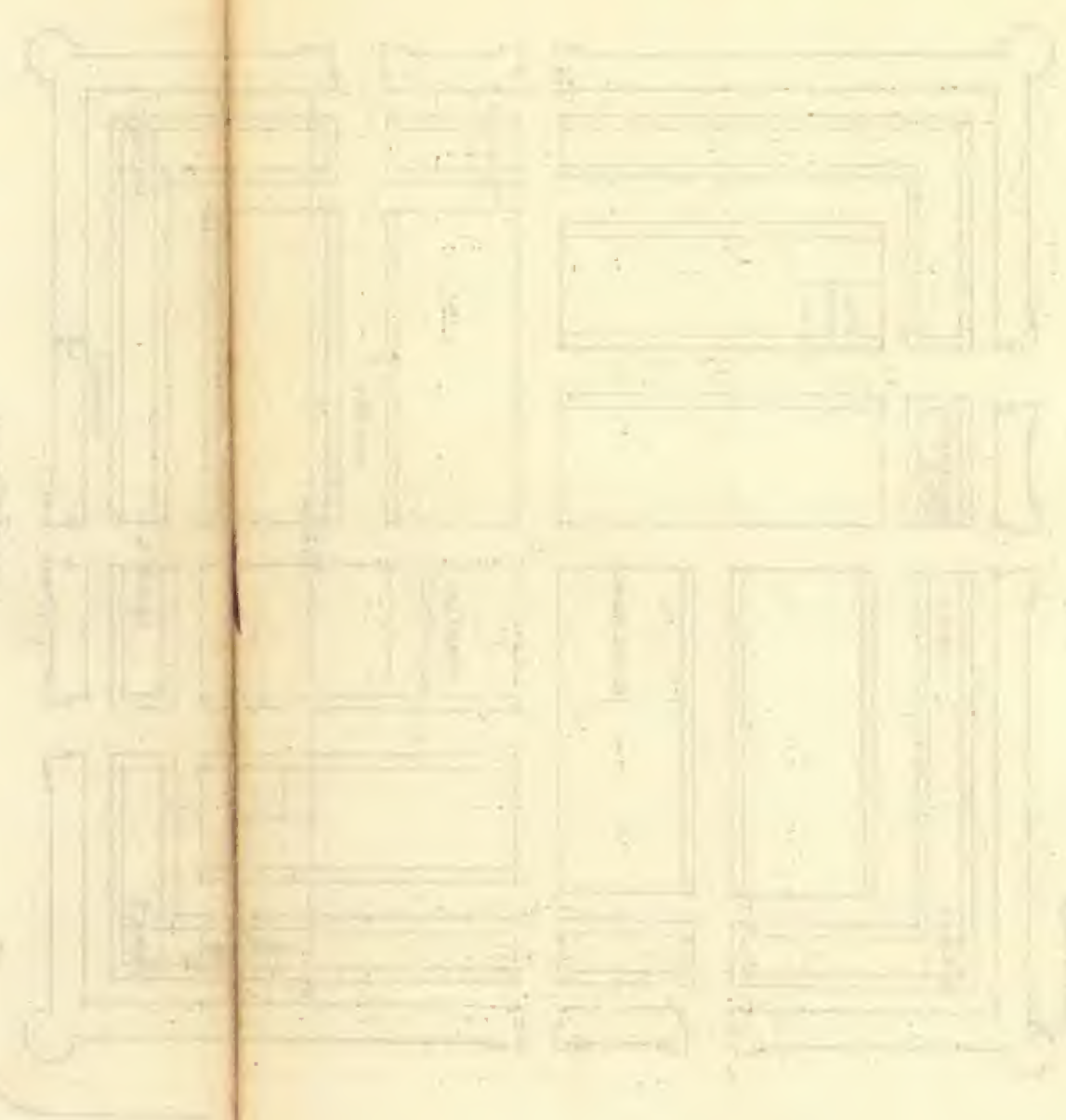
NOTE.

ONLY THE ALLOT-MENT OF PALACES FOR KINGS  
AND NOBLES AS WELL AS OF TEMPLES FOR GODS  
HAS BEEN GIVEN IN THE TEXT  
'T' STANDS FOR TEMPLE.

1870



PLAN OF THE BUILDING  
SHOWING THE  
POSITION OF THE  
BUILDING IN THE  
TOWN



1870

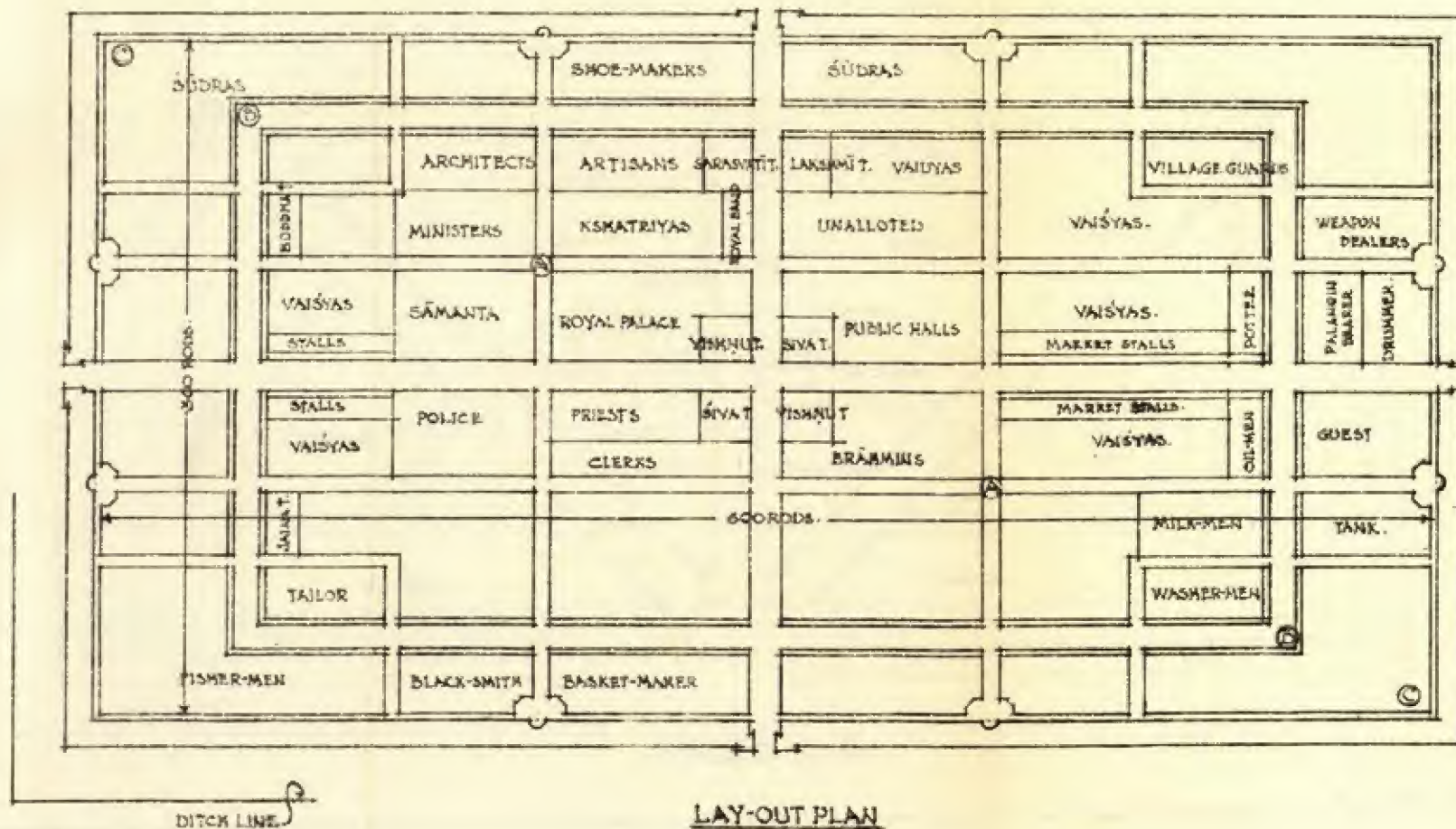
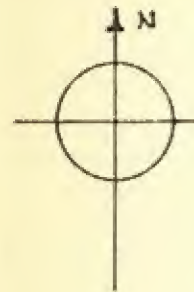
PLAN OF THE BUILDING  
SHOWING THE  
POSITION OF THE  
BUILDING IN THE  
TOWN



SCALE  $\frac{1}{8}$  INCH = 10 RODS = 50'-10"

THE SURROUNDING STRIP OF PLOT BETWEEN (C) AND (D) ROUGHLY INDICATES THE DAIVACHA AND BETWEEN (D) AND (A) THE MANUSHA BOUNDS. CENTRAL PORTION IS THE DAIVA PLOT.

SHEET NO. XX



### LAY-OUT PLAN

S. C. MUKHERJI.

1870



St. Vincent - July 20th 1870  
The St. Vincent  
St. Vincent  
St. Vincent



St. Vincent - July 20th 1870  
The St. Vincent  
St. Vincent  
St. Vincent

St. Vincent

St. Vincent



# THE VILLAGE — CHAPTER IX

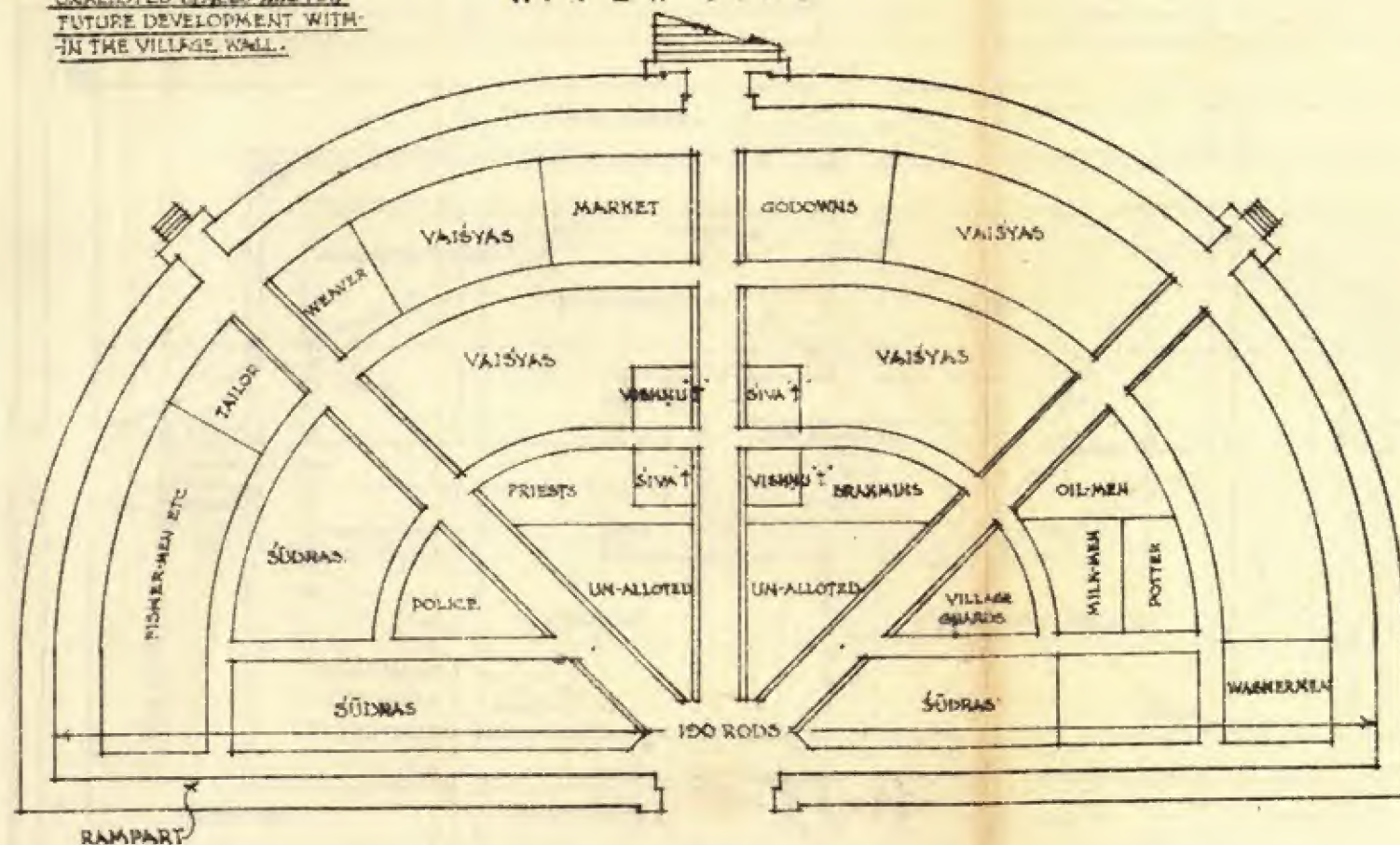
## THE KĀRMUKA LAY-OUT

SCALE —  $\frac{1}{8}$  INCH = 5 RODS = 25-5

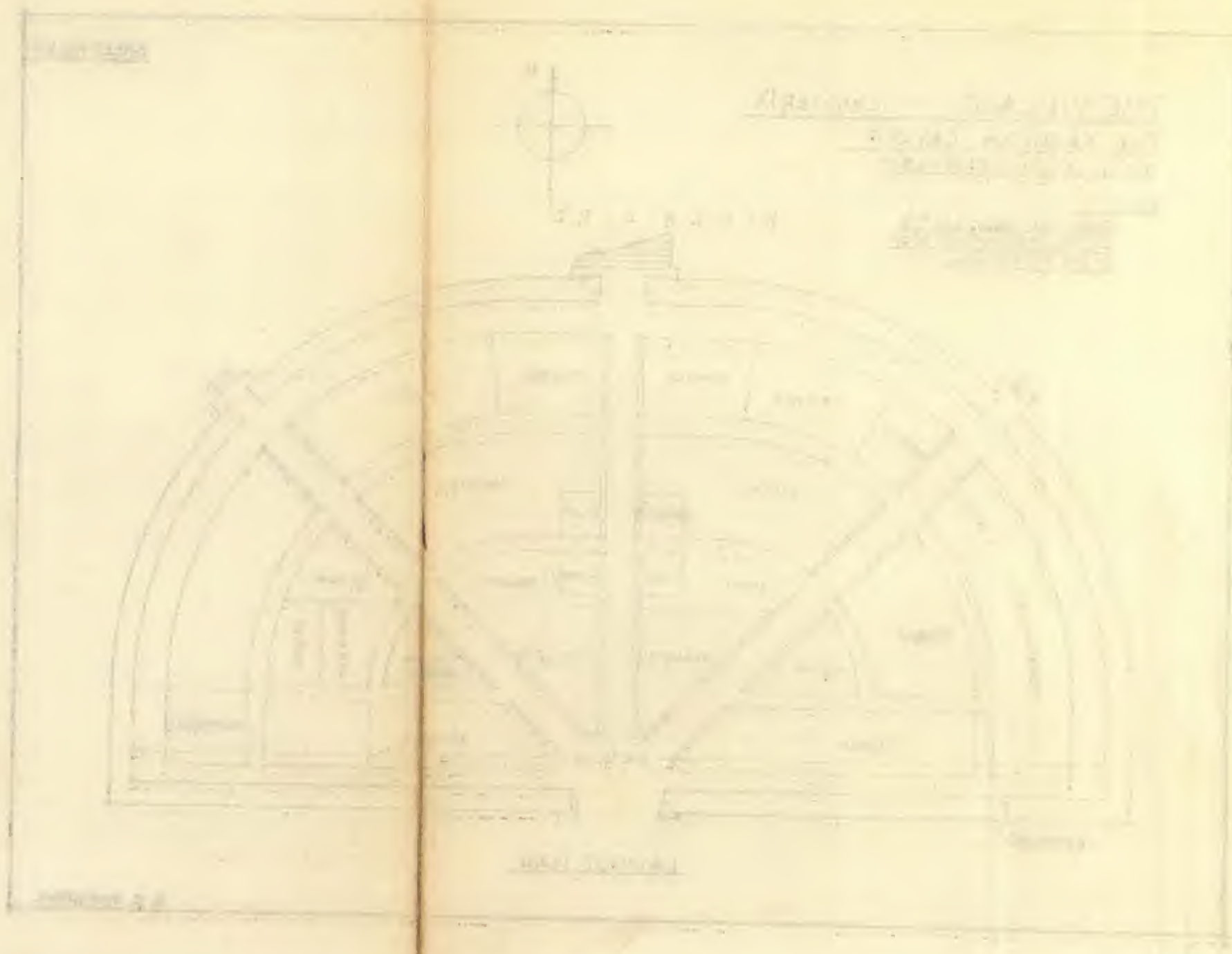
### NOTE:—

UNALLOTTED SPACES ARE FOR  
FUTURE DEVELOPMENT WITH-  
IN THE VILLAGE WALL.

RIVER SIDE



LAY-OUT PLAN.





## THE VILLAGE — CHAPTER IX

## THE CHATUR-MUKHA LAY-OUT

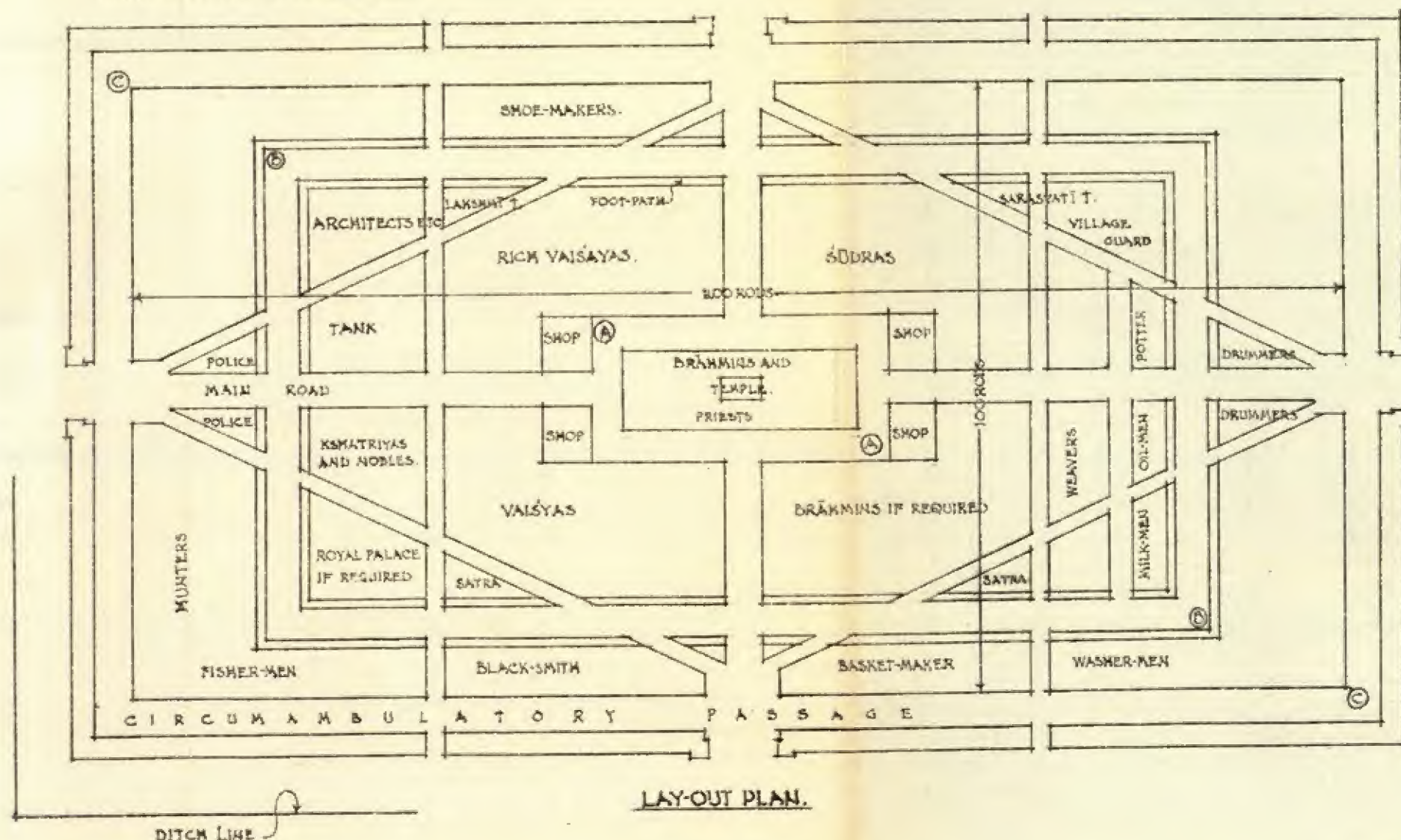
SCALE —  $\frac{1}{8}$  INCH = 3 RODS = 15-5

## NOTE:-

THE SURROUNDING STRIP OF PLOT BETWEEN (C) AND (B)  
ROUGHLY INDICATES THE PAISACHA AND BETWEEN  
(B) AND (A) THE MANUSHA ROUNDS. CENTRAL PORTION  
IS THE DAIVA PLOT.

"T" STANDS FOR TEMPLE.

THIS VILLAGE IS FOR THE VAISYAS MAINLY.







21510000 - 324 - 111 - 215  
21011000 - 324 - 111 - 215  
21011000 - 324 - 111 - 215

21011000 - 324 - 111 - 215  
21011000 - 324 - 111 - 215  
21011000 - 324 - 111 - 215



21011000 - 324 - 111 - 215

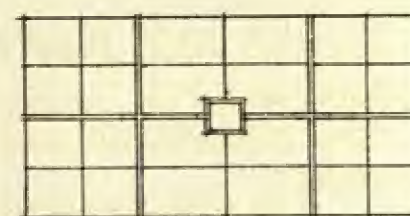
21011000 - 324 - 111 - 215



**TOWNS AND FORTS** — CHAPTER X  
**RĀJADHĀNĪYA LAY-OUT** — SCALE  $\frac{1}{8}$  INCH = 15 RODS = 76'-3"  
 FOR CHAKRA-VARTIN KINGS.

**NOTE:-**

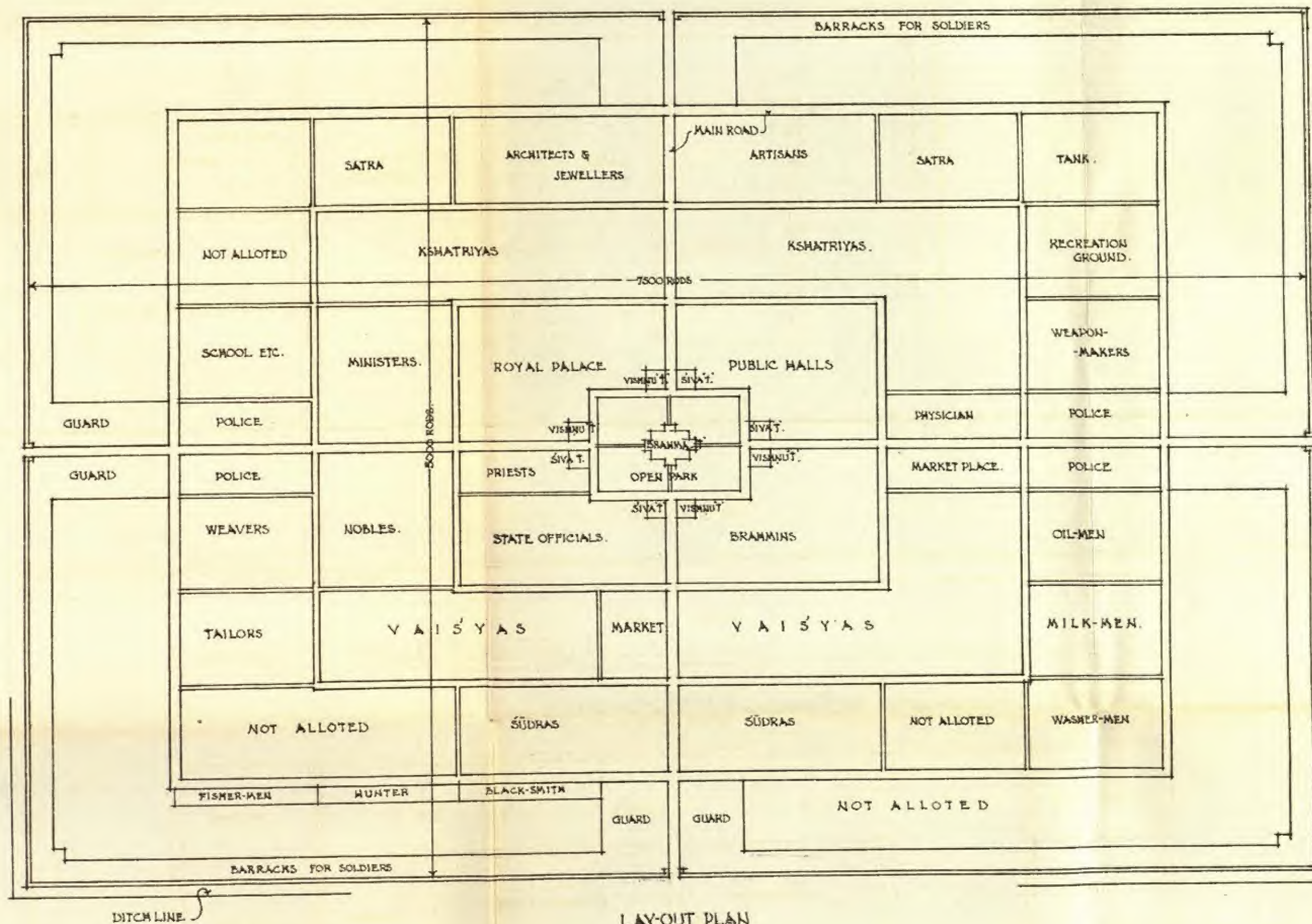
THE DETAILS FOR ALLOTMENT HAVE MAINLY  
 BEEN TAKEN FROM CHAPTER IX.



GENERAL OUT-LINE OF NAGARA  
 NOT TO SCALE

**NOTE:-**

NAGARA IS A SMALLER  
 TOWN THAN RĀJADHĀNĪYA  
 SO A GENERAL OUT-LINE  
 HAS BEEN SHOWN.  
 KEVALA & NAGARA VARY  
 ONLY IN MINOR DETAILS







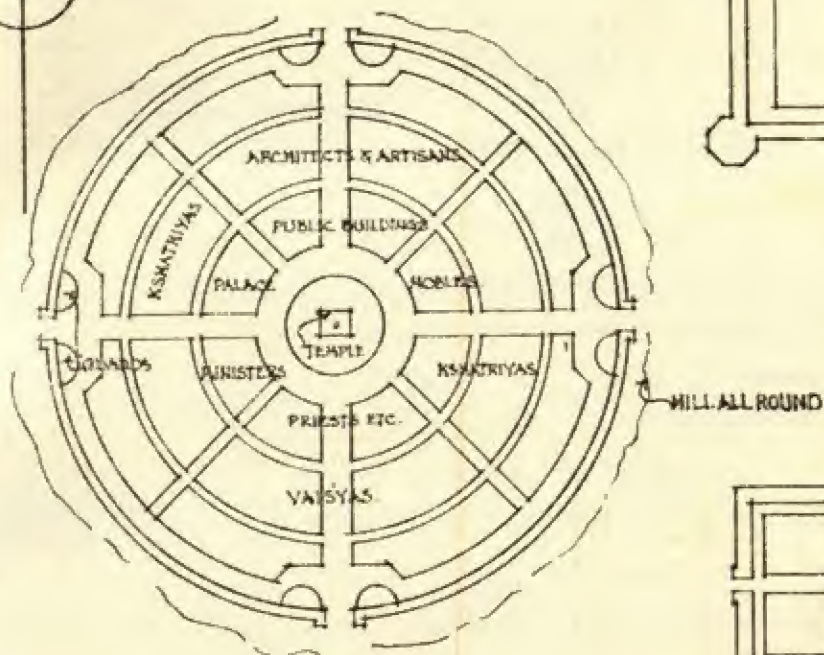


## TOWNS AND FORTS — CHAPTER X

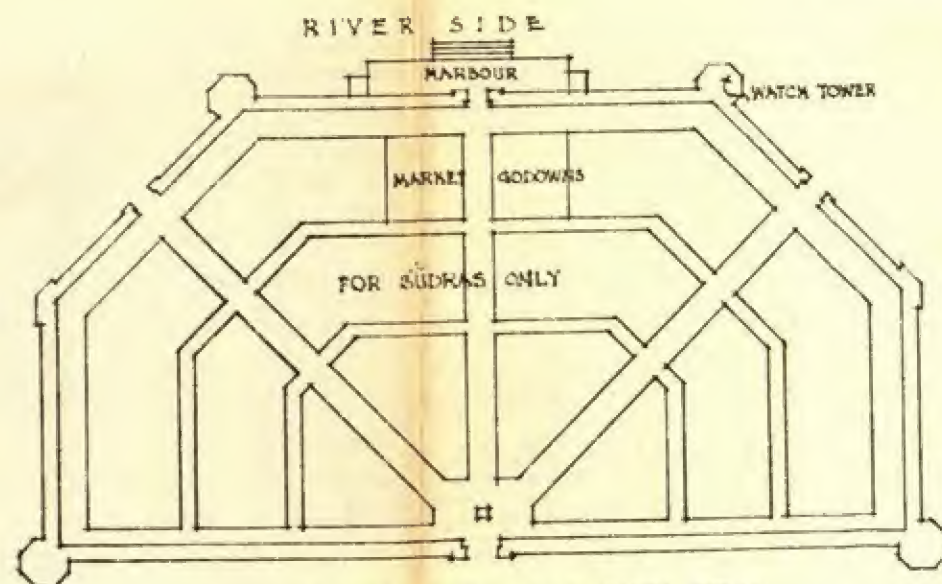
NOT TO SCALE.

NOTE:-

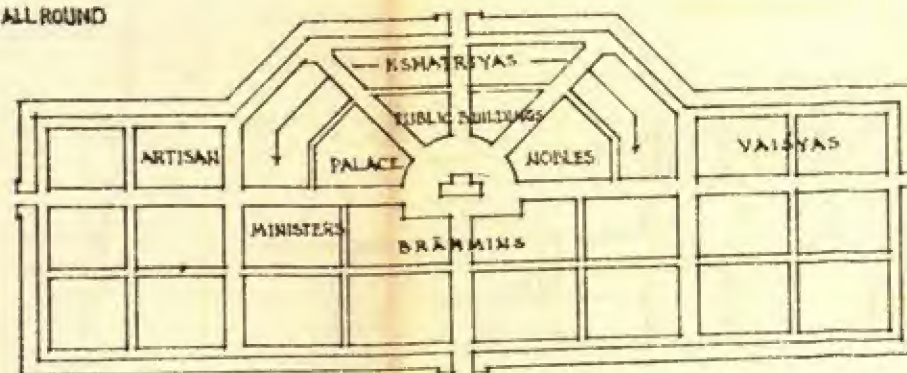
THE DETAILED ALLOCATIONS FOR THESE LAYOUTS  
ARE TO BE MADE ON THE SAME PRINCIPLE  
ON WHICH THE VILLAGES HAVE BEEN DESIGNED



GENERAL OUTLINE OF KHARVATA TOWN.



GENERAL OUTLINE OF KHETA TOWN  
THERE SHOULD BE NO RESIDENCE OF KINGS OR UPPER  
CASTE PEOPLE IN THIS VILLAGE



GENERAL OUTLINE OF KUSBAKATA TOWN



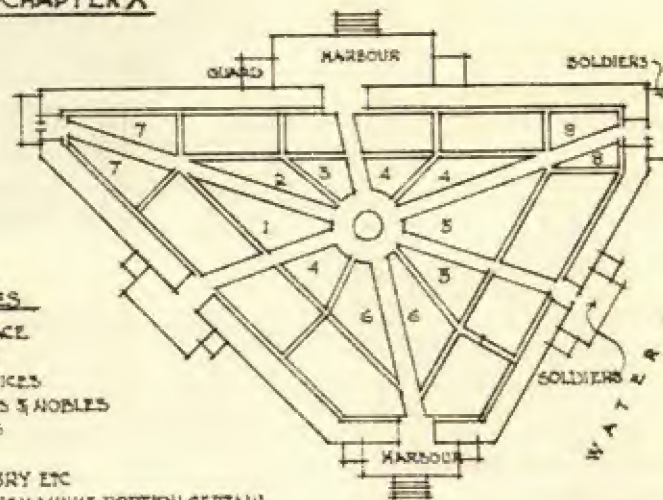


## TOWNS AND FORTS—CHAPTER X

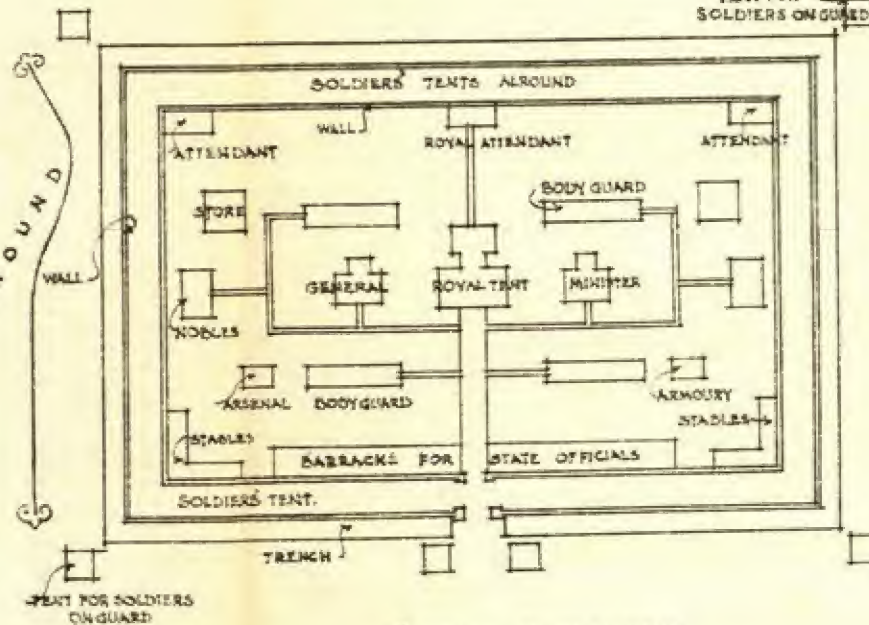
NOT TO SCALE

## REFERENCES

1. ROYAL PALACE
  2. MINISTERS
  3. PUBLIC OFFICES
  4. KSHATRIYAS & NOBLES
  5. BRÄHMINS
  6. POLICE
  - 7 & 8. ARMOURY ETC
- OF THE REMAINING PORTION CERTAIN PARTS ARE FOR LOW-CASTE PEOPLE



JALA-DURGA (WATER-FORT)



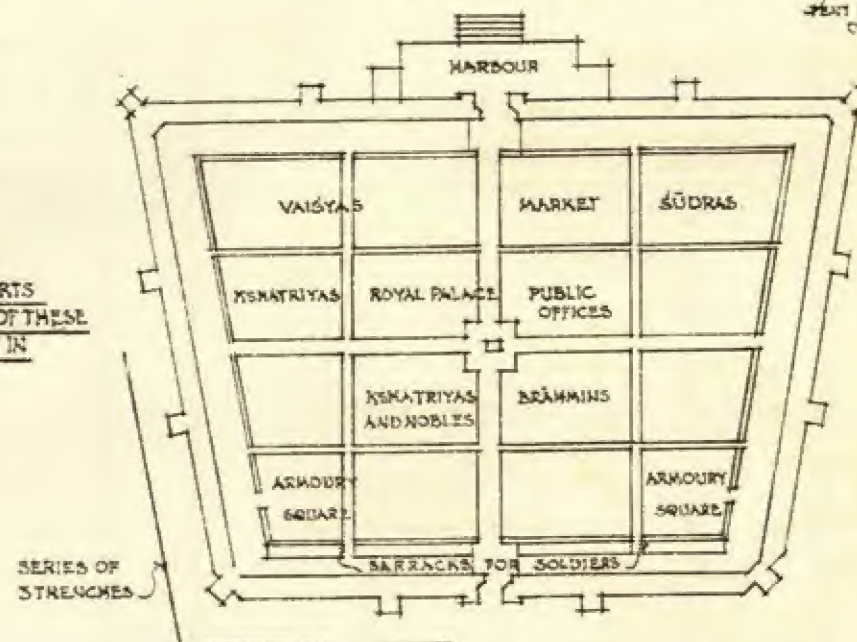
SIVIRA—ENCAMPMENT

## NOTE:—

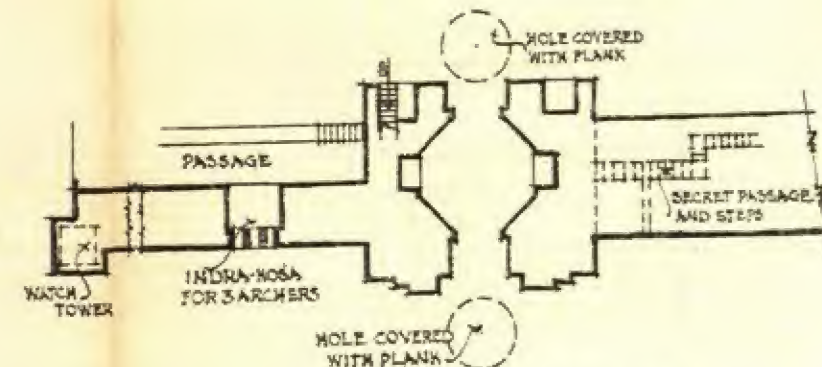
THE STRUCTURE SHOULD BE OF A TEMPORARY NATURE  
THE 103RD CHAPTER OF BRAHMA-VIVARTTA PURÄNA  
MENTIONS 12 GATES FOR A SIVIRA BUT MAHABÄRA IS SILENT  
ON THE POINT, SO ONLY ONE GATE HAS BEEN SHOWN

## GENERAL NOTE:—

THE OTHER TYPES OF FORTS  
NOT SHOWN IN EITHER OF THESE  
TWO SHEETS VARY ONLY IN  
MINOR DETAILS.



DRONAKA—A FORTRESS  
MORE OR LESS A FORTIFIED COMMERCIAL TOWN



DETAILS OF FORT GATES  
AS OBTAINED FROM ARTHA-SÄSTRA



PLAN OF TANK

PLAN OF TANK



SECTION OF TANK

SECTION OF TANK  
 This section shows the vertical arrangement of the tank, including the water level, the position of the bottom, and the location of the various compartments and openings. It is a cross-section view of the structure.



SECTION OF TANK

SECTION OF TANK  
 This section shows the vertical arrangement of the tank, including the water level, the position of the bottom, and the location of the various compartments and openings. It is a cross-section view of the structure.

PLAN OF TANK



SECTION OF TANK



SECTION OF TANK

SECTION OF TANK  
 This section shows the vertical arrangement of the tank, including the water level, the position of the bottom, and the location of the various compartments and openings. It is a cross-section view of the structure.



# THE FOUNDATION — CHAPTER XII

WITH DIFFERENT SIZES OF BRICKS

SCALE  $\frac{1}{8}$  INCH = ONE FOOT.

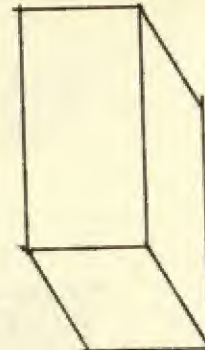
NOTE:-

THE OTHER FOUNDATIONS ARE PRACTICALLY THE SAME, WITH THIS DIFFERENCE THAT THE MATERIALS TO BE DEPOSITED VARY IN EVERY DIFFERENT CLASS OF BUILDING.

ALSO THE WIDTH AND DEPTH OF FOUNDATIONS DEPEND ON THE NATURE AND HEIGHT OF THE STRUCTURE.

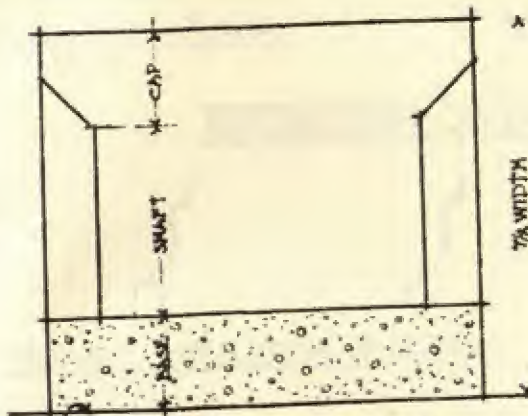


$7\frac{1}{2} \times 15 \times 30$



$15 \times 15 \times 30$

INTERMEDIATE SIZE BRICKS

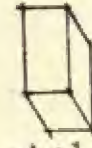


SUGGESTED SECTION OF FOUNDATION

THE WIDTH OF THIS FOUNDATION HAS BEEN TAKEN TO BE 3 UNITS (THAT IS 4'-6") INSTEAD OF 3 MODS AS SUGGESTED IN THE TEXT.



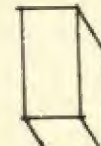
$3\frac{1}{4} \times 2\frac{1}{2} \times 10\frac{1}{2}$



$3\frac{1}{4} \times 5\frac{1}{4} \times 10\frac{1}{2}$

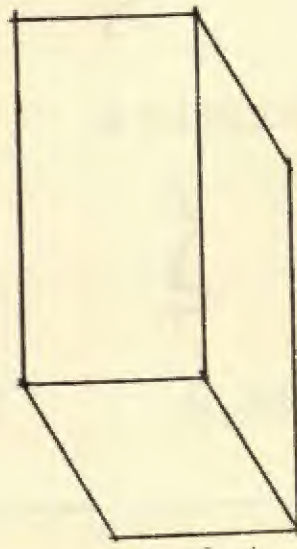


$3\frac{1}{2} \times 6\frac{1}{4} \times 15\frac{1}{2}$

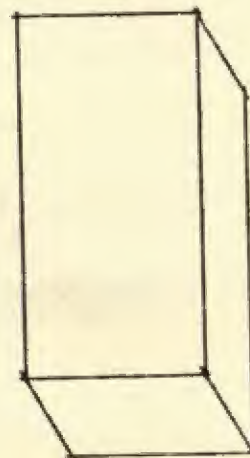


$6\frac{3}{4} \times 6\frac{3}{4} \times 15\frac{1}{2}$

SMALL SIZE BRICKS



$22\frac{1}{2} \times 22\frac{1}{2} \times 45$



$11\frac{1}{4} \times 22\frac{1}{2} \times 45$

LARGE SIZE BRICKS

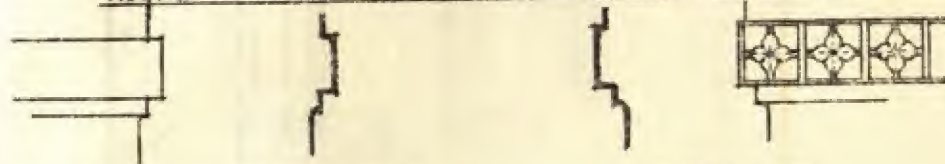




# PROFILES OF MOULDINGS FROM MĀNASĀRA CHAPTER XIII

## NOTE

THE CLASSIC MOULDINGS ARE EIGHT IN NUMBER WHEREAS  
THERE ARE NINE TYPES OF MOULDINGS IN THE MĀNA-SĀRA BUT  
PRATI BEING MORE AXIN TO ANTARA MAY BE TAKEN AS A SUBSIDIARY MOULDING



1. VĀJANA WITH PRATI-VĀJANA  
BELOW

RATNA-PATTA



NIMNA OR SPLAY

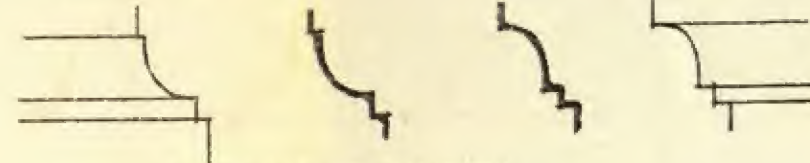
VAJRA-PATTA

SUBSIDIARY MOULDINGS BASED ON VĀJANA TYPE

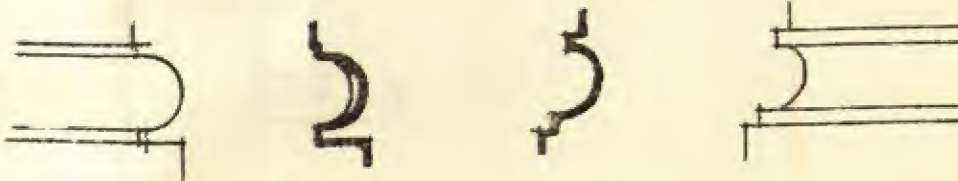
## EQUIVALENT TO CLASSIC FILLETS



2. PADMA CYMA RECTA OR REVERSA

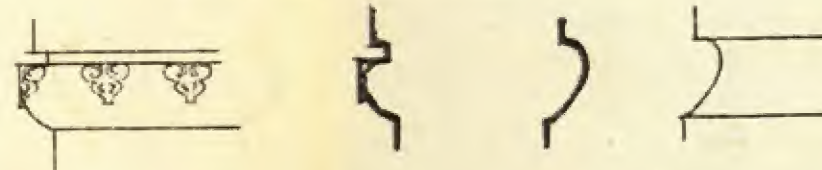


3. KARNA OR CAVETTO



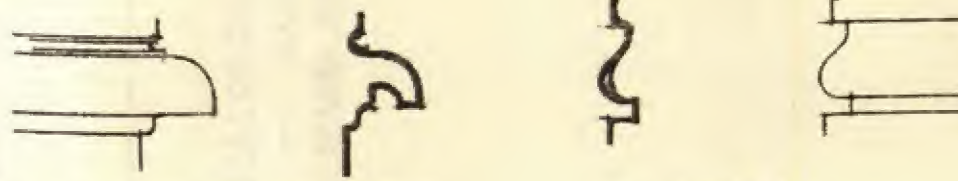
4. KUMUDA OR TORUS

5. ANTARA OR SCOTIA



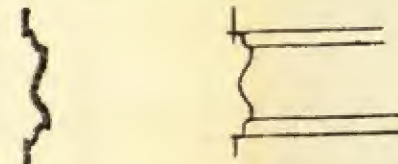
6. GOPĀNA OR OVLO

7. PRATI OR PRATIMUKHA



8. KAPOTA OR BIRD'S BEAK

9. KUMBHA



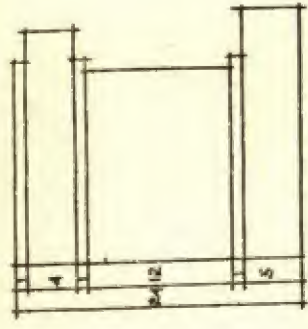
DHĀRĀ-KUMBHA



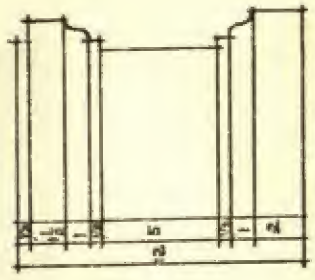




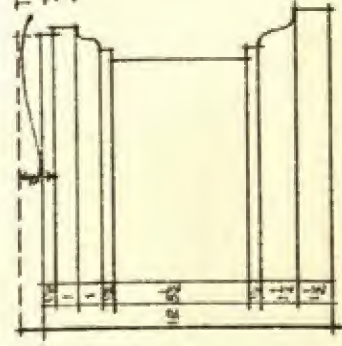
PEDESTALS OF COLUMNS  
 — CHAPTER XIII —  
 VEDI-BHADRA CLASS



FIRST TYPE  
 OF 24 PARTS

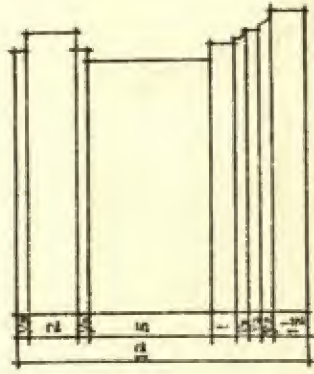


SECOND TYPE  
 OF 12 PARTS



THIRD TYPE  
 OF 16 PARTS

THIS IS THE HEIGHT OF THE  
 TOPMOST FILLET ACCORDING  
 TO DETAILED DIVISION OF PARTS



FOURTH TYPE  
 OF 12 PARTS





# PEDESTALS OF COLUMNS

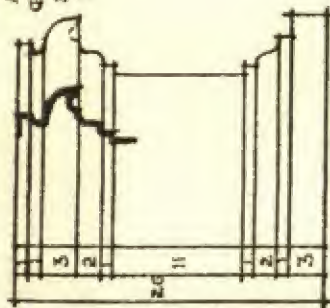
— CHAPTER XIII

PRATI-BHADRA CLASS

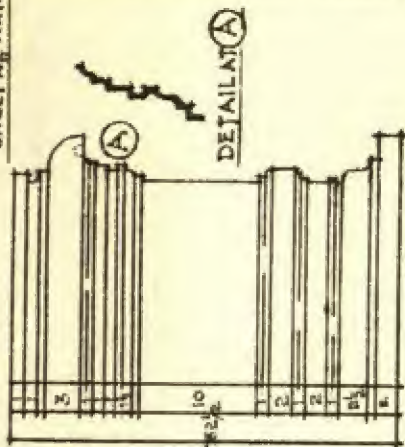
NOTE:-

DETAILS ARE DOUBLE THE  
GENERAL SIZE.

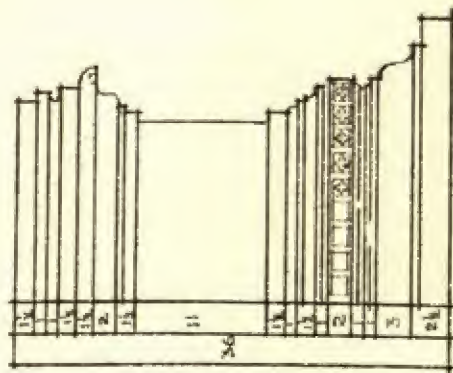
NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 32½ AND  
NOT 32 AS GIVEN  
IN THE TEXT



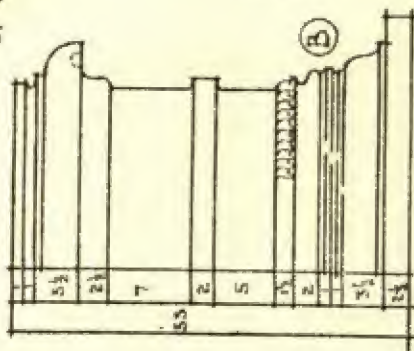
FIRST TYPE  
OF 26 PARTS—



SECOND TYPE  
OF 32 PARTS—

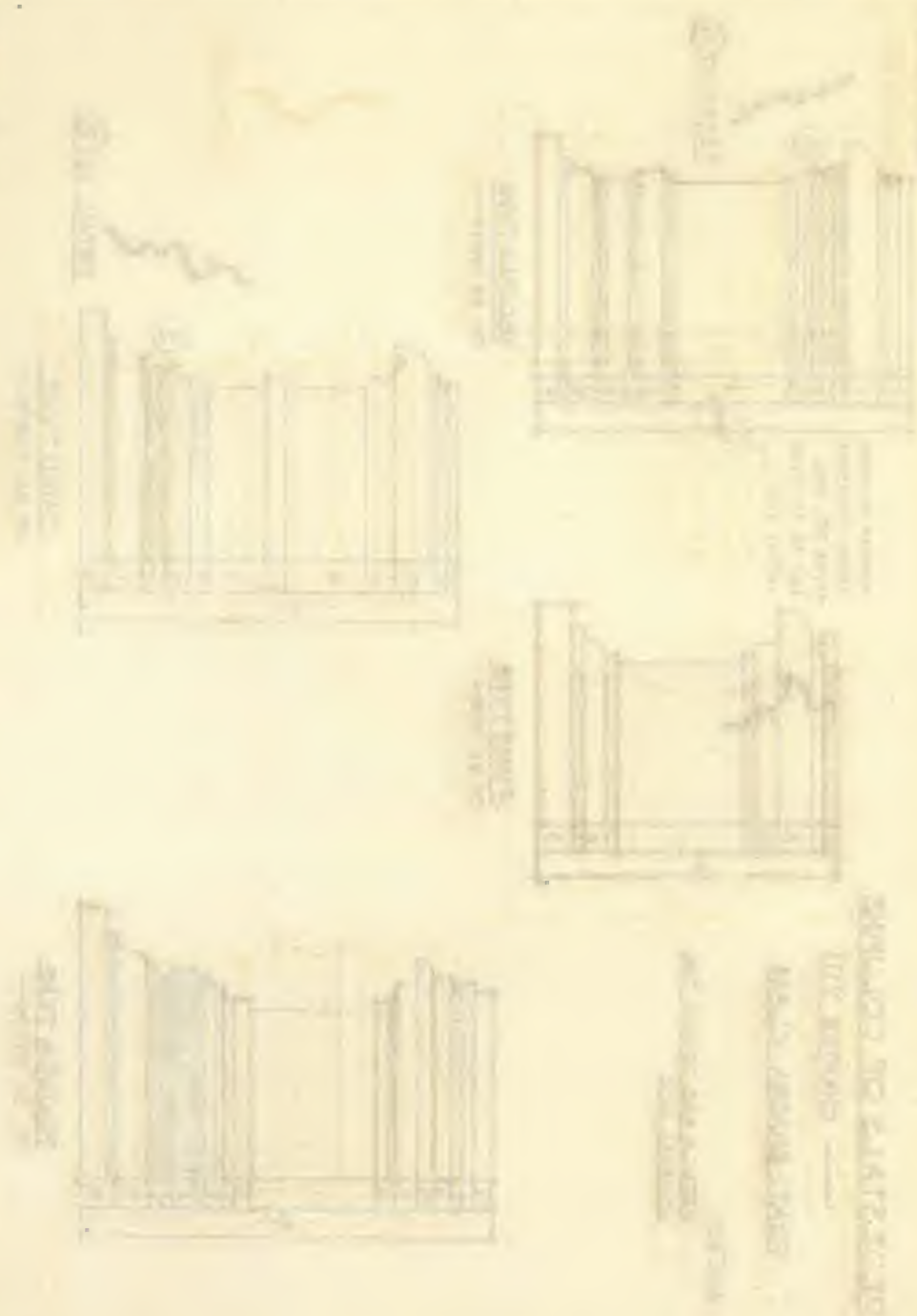


FOURTH TYPE  
OF 36 PARTS—



THIRD TYPE  
OF 53 PARTS—





# PEDESTALS OF COLUMNS

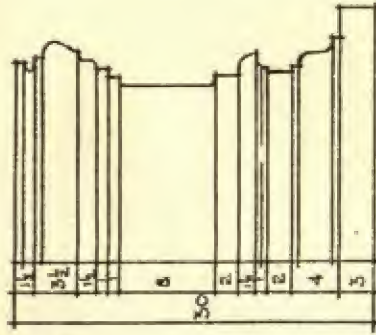
## — CHAPTER XIII

### MAÑCHA-BHADRA CLASS

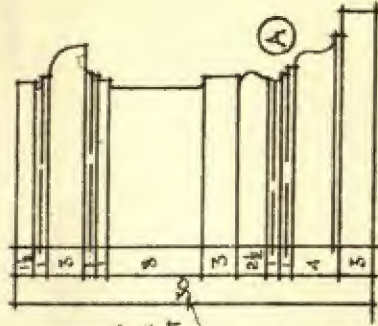
NOTE—

THE DETAIL IS DOUBLE  
THE GENERAL SIZE.

SHEET NO XXX

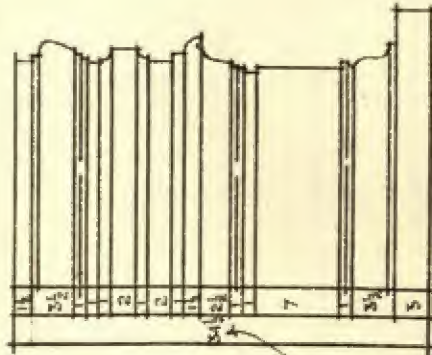


FIRST TYPE  
OF 30 PARTS —



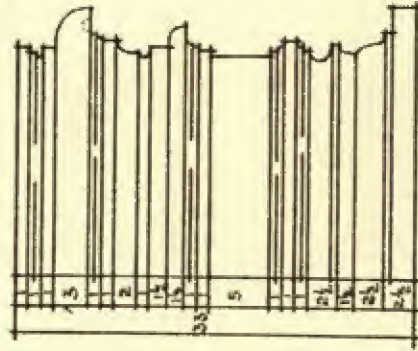
SECOND TYPE  
OF 31 PARTS ? —

NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 30 AND NOT  
31 AS GIVEN IN  
THE TEXT

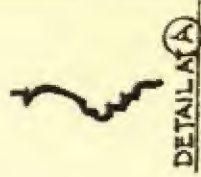


FOURTH TYPE  
OF 34 PARTS ? —

NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 34 AND NOT  
35 AS GIVEN IN  
THE TEXT



THIRD TYPE  
OF 35 PARTS. —



DETAIL A

S. C. MUKHERJI.

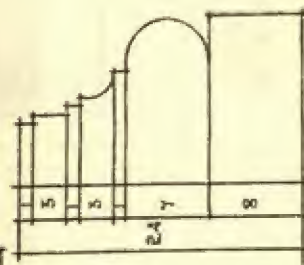




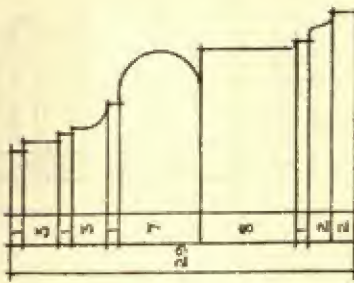
# THE BASES OF COLUMNS

## CHAPTER XIV

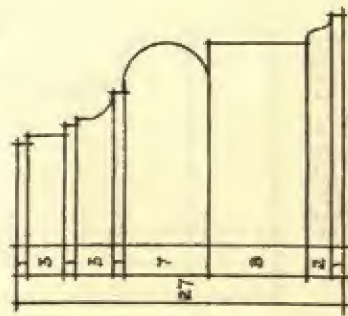
### THE PĀDA-BANDHA CLASS



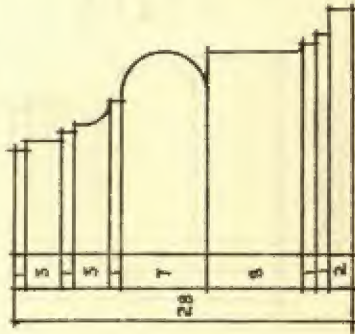
FIRST TYPE  
OF 24 PARTS —



SECOND TYPE  
OF 29 PARTS —



THIRD TYPE  
OF 27 PARTS —



FOURTH TYPE  
OF 28 PARTS —





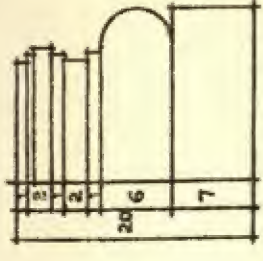
THE BASES OF COLUMNS

CHAPTER XIV

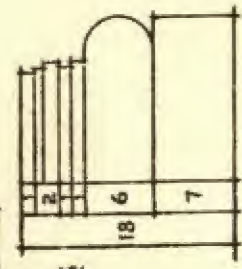
THE URAGA-BANDHA CLASS

NOTE:-

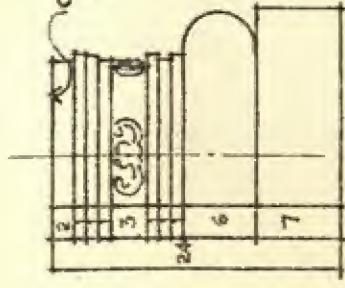
THIS BASE SHOULD BE  
MADE CIRCULAR



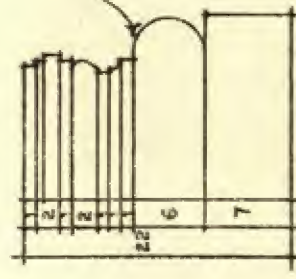
SECOND TYPE  
OF 20 PARTS



FIRST TYPE  
OF 18 PARTS



FOURTH TYPE  
OF 24 PARTS



THIRD TYPE  
OF 22 PARTS

THERE BEING NO KUMBHA  
MOULDING IN ANY OF THESE  
BASES, FOR THE PURPOSE OF  
THIS ILLUSTRATION THAT MOULD-  
ING HAS BEEN TAKEN TO BE 'KUMUDA'

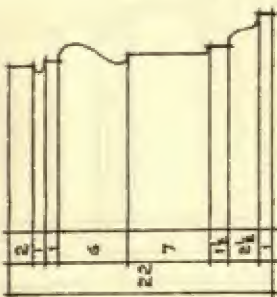




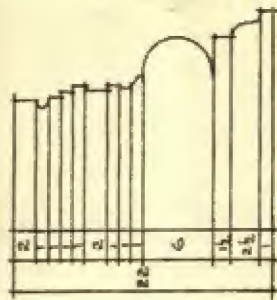
# THE BASES OF COLUMNS

## CHAPTER XIV

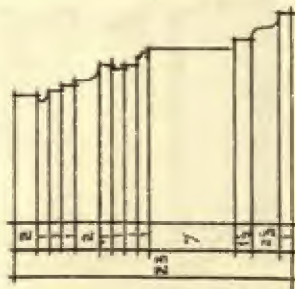
### THE PRATI-KRAMA CLASS



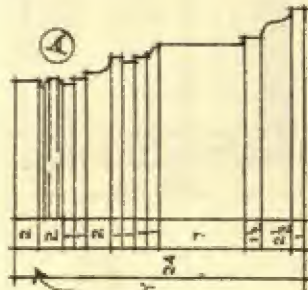
FIRST TYPE  
OF 21 PARTS —



SECOND TYPE  
OF 22 PARTS —

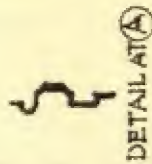


THIRD TYPE  
OF 23 PARTS —



FOURTH TYPE  
OF 24 PARTS —

THIS FIGURE IS  
MOSTLY CON-  
JECTURAL AS  
THE TEXT IS VERY  
AMBIGUOUS





SECTION 1



SECTION 1  
1/2" = 1'-0"



SECTION 2  
1/2" = 1'-0"

SECTION 3  
1/2" = 1'-0"

SECTION 4  
1/2" = 1'-0"



SECTION 5  
1/2" = 1'-0"



SECTION 6  
1/2" = 1'-0"

SECTION 7  
1/2" = 1'-0"



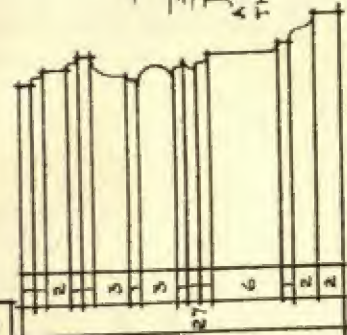
SECTION 8  
1/2" = 1'-0"

SECTION 9  
1/2" = 1'-0"

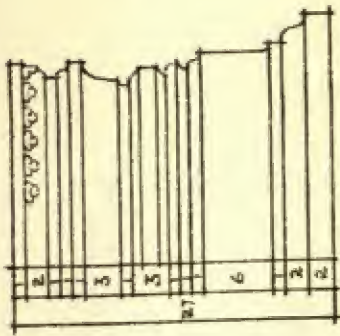
# THE BASES OF COLUMNS

## CHAPTER XIV

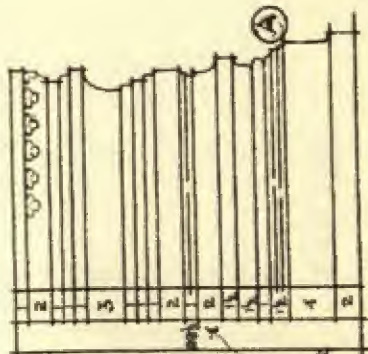
### THE KUMUDA-BANDHA CLASS



FIRST TYPE  
OF 27 PARTS —

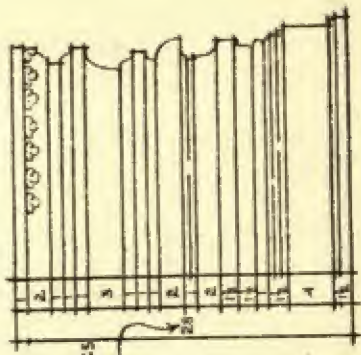


SECOND TYPE  
OF 27 PARTS —

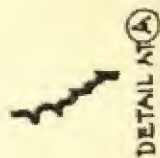


THE TEXT GIVES 28 PARTS, BUT BY MOST REASONABLE ADJUSTMENT THE TOTAL NUMBER OF PARTS CAN BE MADE 28½ ONLY

THIRD TYPE  
OF 28 PARTS ? —



THE TEXT GIVES 28 PARTS



FOURTH TYPE  
OF 28 PARTS ? —



Section 100



100



100



100

SECTION TO BEAR WALL

100

100

100

Section 100



100



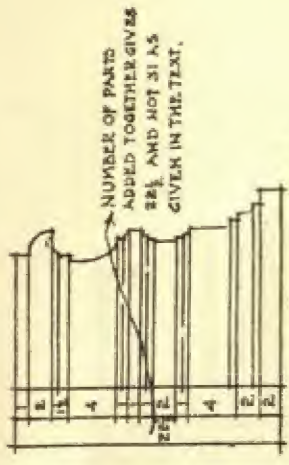
100



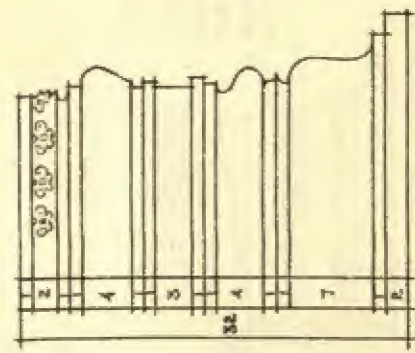
100

SECTION TO BEAR WALL

THE BASES OF COLUMNS  
 CHAPTER XIV  
 THE PUSHPA-PUSHKALA AND  
 VAPRA-BANDHA CLASSES

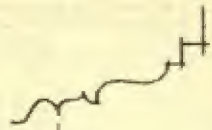


VAPRA-BANDHA BASE  
 OF 31 PARTS ?



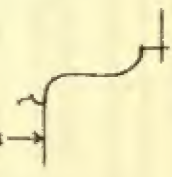
FIRST TYPE

REPEAT FIRST TYPE



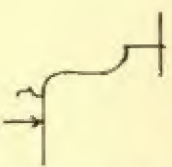
SECOND TYPE

REPEAT FIRST TYPE



THIRD TYPE

REPEAT FIRST TYPE



FOURTH TYPE

THE FOUR PUSHPA-PUSHKALA BASES  
 OF 32 PARTS

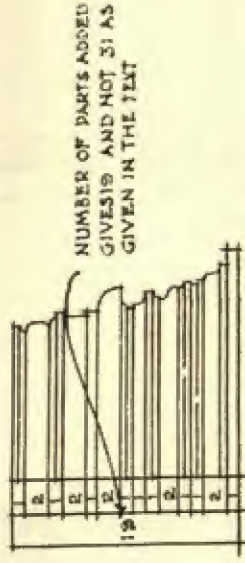




# THE BASES OF COLUMNS

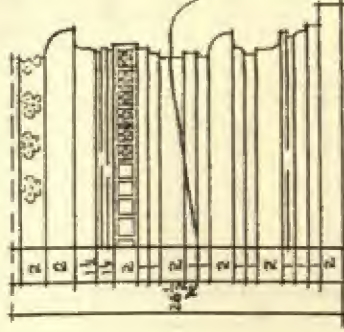
## CHAPTER XIV

### THE ŚRĪ-BHOGA AND VAPRA-BANDHA CLASSES

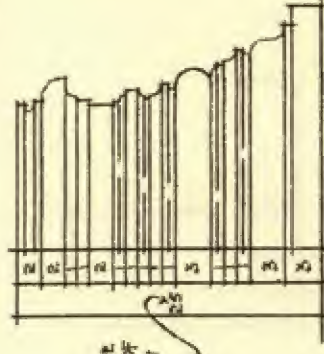


VAPRA-BANDHA BASE

OF 31 PARTS ?



SECOND TYPE



FIRST TYPE

### THE TWO ŚRĪ-BHOGA BASES

OF 27 PARTS ?



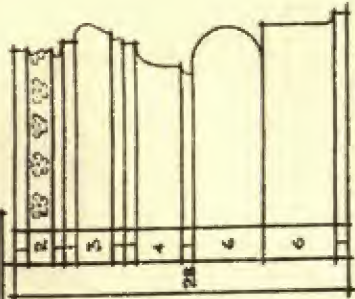


# THE BASES OF COLUMNS

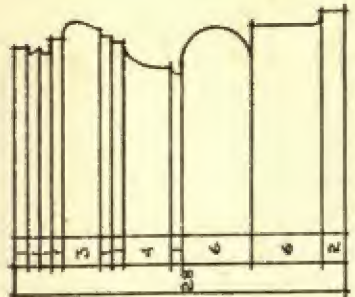
## CHAPTER XIV

### THE ŚRĪ-BANDHA CLASS

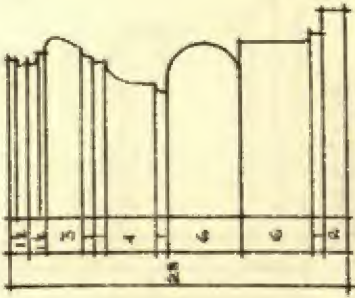
SHEET NO XXXVIII



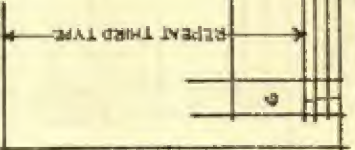
FIRST TYPE  
OF 26 PARTS P—



SECOND TYPE  
OF 26 PARTS P—



THIRD TYPE  
OF 26 PARTS P—



FOURTH TYPE  
OF 26 PARTS P—

NOTE—  
ALL THESE TYPES ARE  
OF 26 PARTS AND NOT  
OF 26 AS GIVEN IN  
THE TEXT

S. C. MUKHERJI.

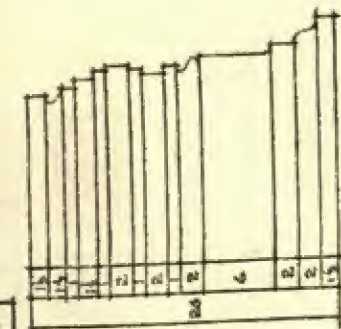




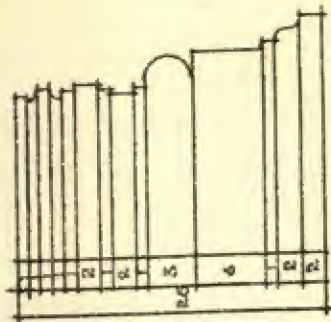
THE BASES OF COLUMNS

CHAPTER XIV

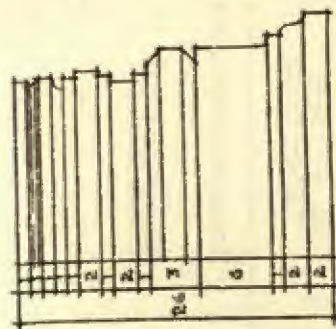
THE MAÑCHA-BANDHA  
CLASS



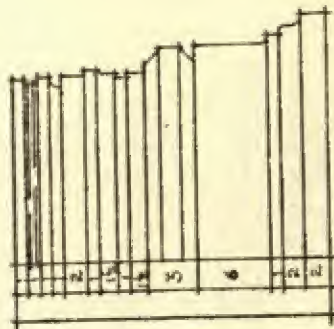
FIRST TYPE  
OF 24 PARTS



SECOND TYPE  
OF 24 PARTS



THIRD TYPE  
OF 24 PARTS



FOURTH TYPE  
OF 24 PARTS

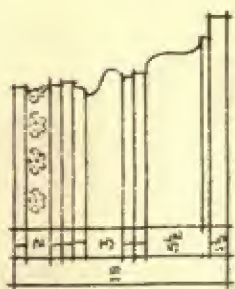




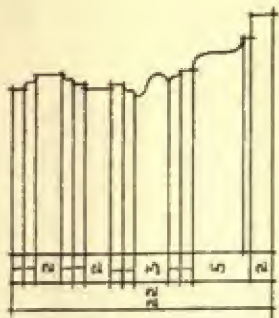
THE BASES OF COLUMNS

CHAPTER XIV

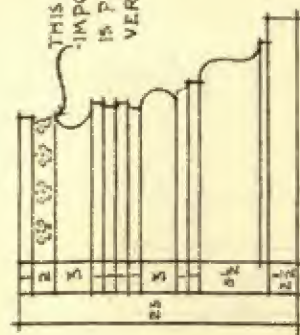
THE ŚREṆIBANDHA CLASS



FIRST TYPE  
OF 18 PARTS

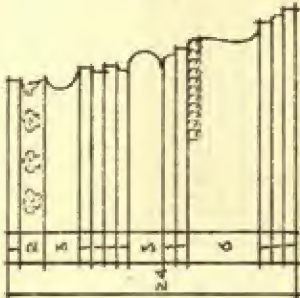


SECOND TYPE  
OF 22 PARTS



THIRD TYPE  
OF 23 PARTS

THIS METHOD OF SUPER-  
IMPOSITION OF MOULDINGS  
IS PECULIAR THOUGH NOT  
VERY PRACTICAL



FOURTH TYPE  
OF 24 PARTS



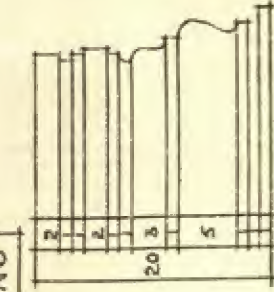


# THE BASES OF COLUMNS

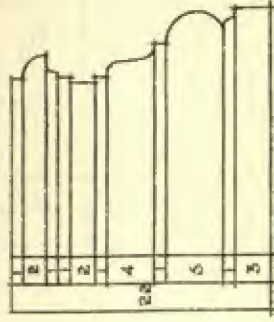
4 CHAPTER XIV

## THE PADMA-BANDHA CLASS

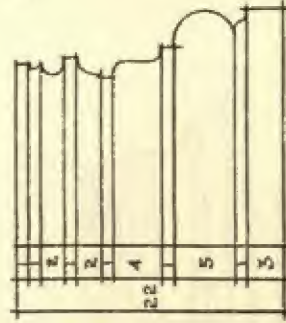
SHEET NO XL



FIRST TYPE  
OF 21 PARTS ?

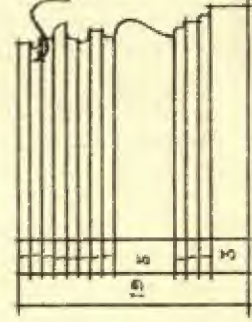


SECOND TYPE  
OF 21 PARTS ?



THIRD TYPE  
OF 21 PARTS ?

NOTE.—  
THE TOTAL OBTAINED BY  
ADDITION OF DIFFERENT  
PARTS IN EACH TYPE IS NOT  
21 AS GIVEN IN THE TEXT  
FOR ALL THE FOUR TYPES



FOURTH TYPE  
OF 21 PARTS ?

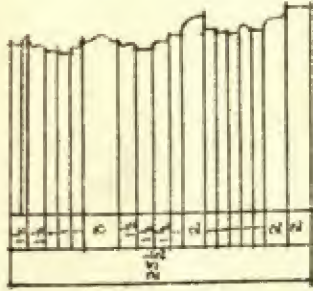
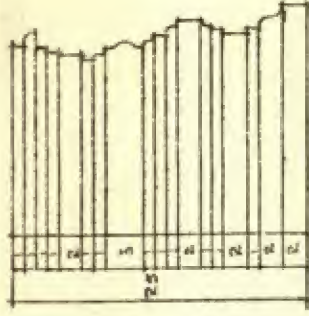
S. C. MUKHERJI.



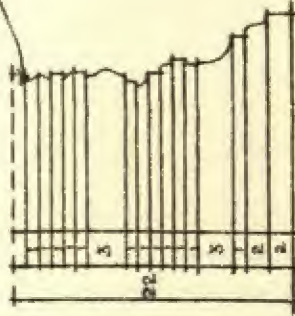
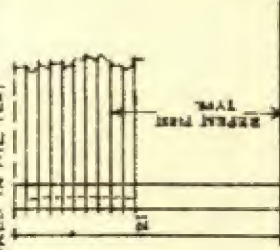
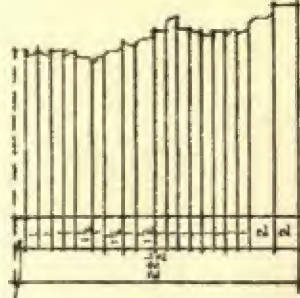


## THE BASES OF COLUMNS

CHAPTER XLV

THE KUMBHA-BANDHA  
CLASSFOURTH TYPE  
OF 24 PARTS ?FIFTH TYPE  
OF 26 PARTS ?

IN THE FIRST THREE TYPES THE TOPMOST  
FILLET HAS BEEN ADDED THOUGH NOT  
MENTIONED IN THE TEXT

FIRST TYPE  
OF 24 PARTS ?SECOND TYPE  
OF 24 PARTS ?THIRD TYPE  
OF 24 PARTS ?





## THE BASES OF COLUMNS.

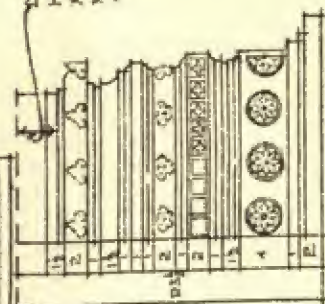
## CHAPTER XIV.

THE RATNA-BANDHA.

PATTABANDHA, SRĪ-

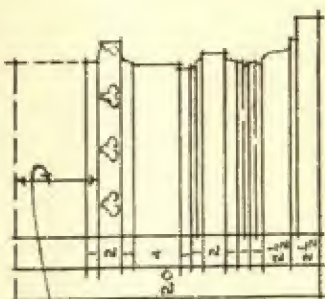
KĀNTA AND KAMP-

ABANDHA CLASSES.



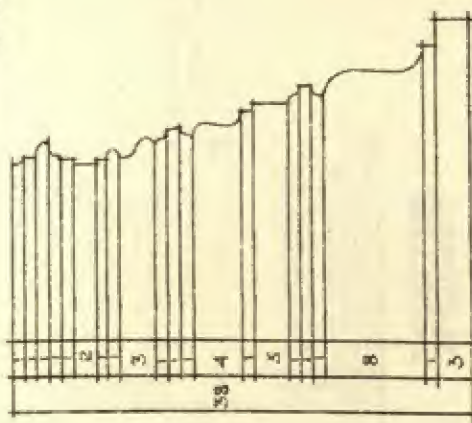
RATNA-BANDHA BASE

OF 26 PARTS. 7



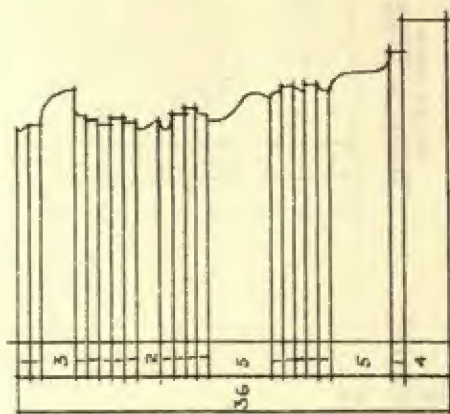
PATTABANDHA BASE

OF 26 PARTS. 7



SRĪ-KĀNTA BASE

OF 38 PARTS.



KAMPABANDHA BASE

OF 36 PARTS.

S. C. MUKHERJI.





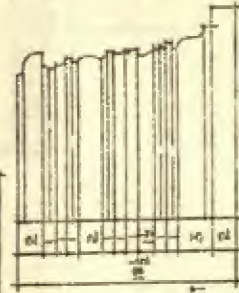
# THE BASES OF COLUMNS

## CHAPTER XIV

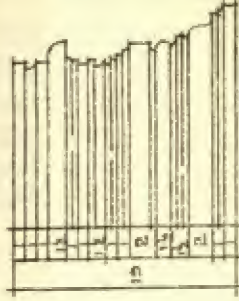
### KUKSHI-BANDHA CLASS

#### NOTE:-

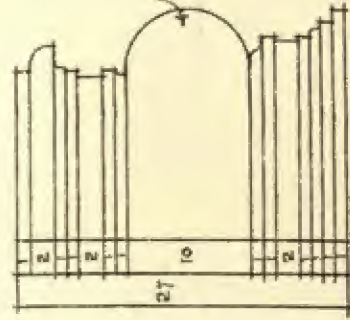
IN THE TWO TYPES FIRST AND THIRD, THE TOTALS OF THE NUMBER OF PARTS FOR DIFFERENT MOULDINGS VARY FROM THOSE GIVEN IN THE TEXT



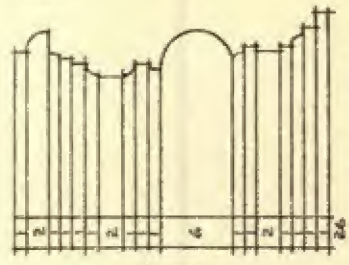
FIRST TYPE  
OF 18 PARTS ?



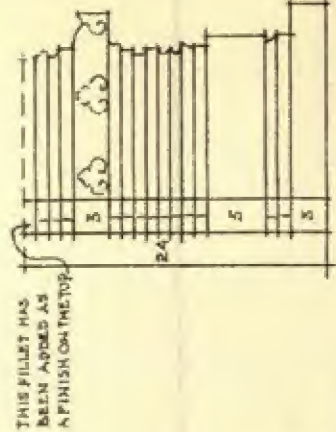
SECOND TYPE  
OF 19 PARTS



THIRD TYPE  
OF 26 PARTS ?



SUGGESTED ALTERNATIVE  
OF THIRD TYPE



FOURTH TYPE  
OF 24 PARTS.

THIS FILLET HAS BEEN ADDED AS A FINISH ON THE TOP

THIS LOOKS UNUSUALLY HEAVY





It is not the  
 intention of the  
 author to make  
 any claim for  
 the value of the  
 work, but to  
 show that it is  
 a work of art.

THE AUTHOR

THE AUTHOR

THE AUTHOR



## THE COLUMNS — CHAPTER XV

## THE CHITRA-KAN̐THA CLASS

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PEDESTAL — 1 PART

BASE — 1 "

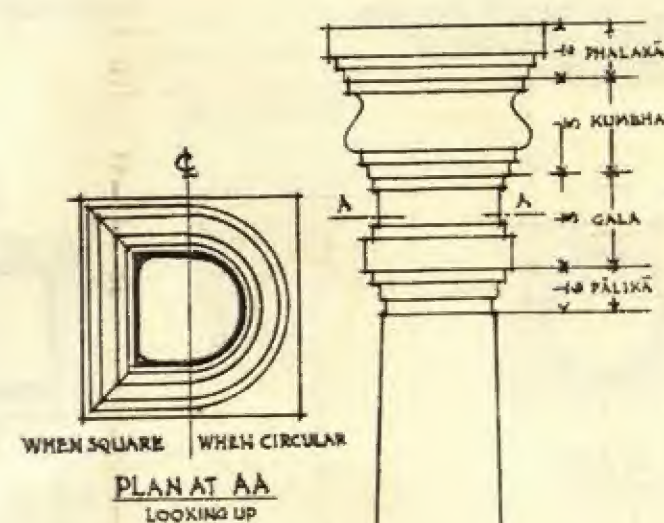
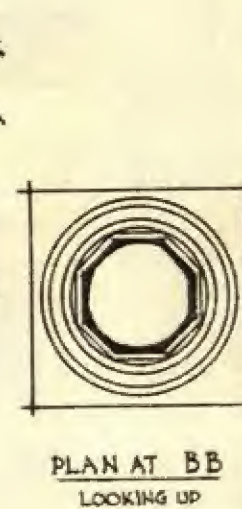
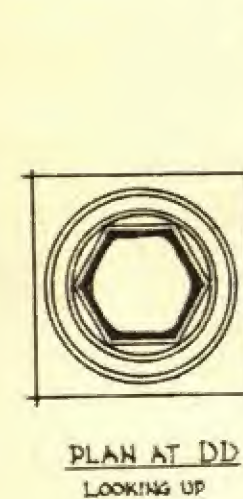
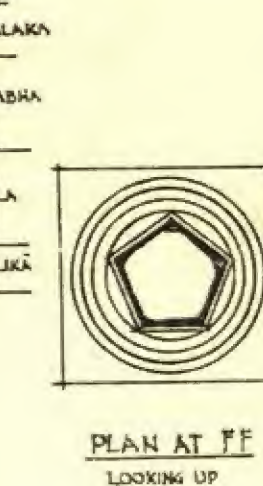
SHAFT — 2 "

CAP — 1 "

ENTABLATURE — 1 "

DIAMETER OF COL: —  $\frac{1}{16}$  TH HEIGHT  
OR  $\frac{1}{2}$  PART

NOTE —

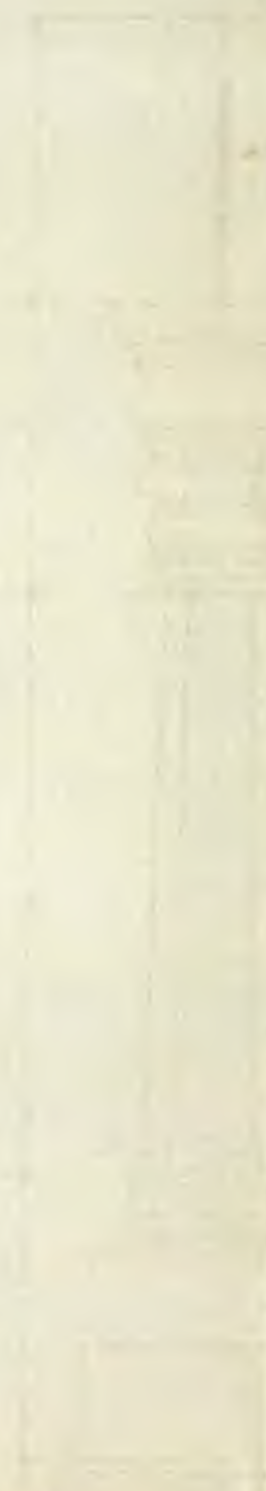
THIS ORDER IS SIMILAR TO  
ROMAN DORIC IN PROPORTIONVEDI-BHADRA  
PEDESTAL TYPE 3SQUARE OR CIRCULAR  
BRAHMA-KAN̐TA OR RUDRA-KAN̐TAOCTAGONAL  
VISHNU-KAN̐TAHEXAGONAL  
SKANDA-KAN̐TAPENTAGONAL  
SIVA-KAN̐TA



# PLATE XXV — COLUMNS

CLASSIC ORDER

THESE DRAWINGS ARE THE PROPERTY OF THE  
 ARCHITECTURAL DEPARTMENT OF THE  
 U.S. DEPARTMENT OF THE INTERIOR  
 AND ARE NOT TO BE REPRODUCED OR  
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## THE COLUMNS — CHAPTER XV

## THE PADMA-KĀNTA AND CHITRA-SKAMBHA

## CLASSES

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PEDESTAL — 1 PART

BASE — 1 "

SHAFT — 2 "

CAP — 1 "

ENTABLATURE — 1 "

DIAMETER OF PADMA-KĀNTA

=  $\frac{1}{9}$  TH HEIGHT OF COL.

DIAMETER OF CHITRA-SKAMBHA

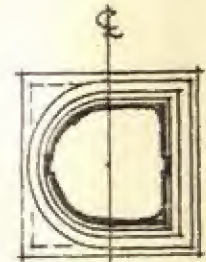
=  $\frac{1}{10}$  TH HEIGHT OF COL.THEY ARE RESPECTIVELY SIMILAR  
TO IONIC AND CORINTHIAN  
IN PROPORTION

FOR ENTABLATURE

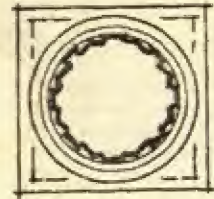
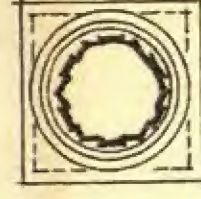
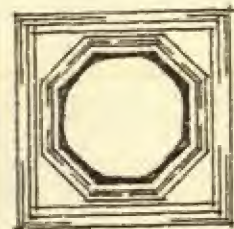
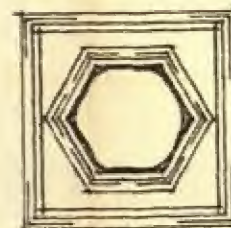
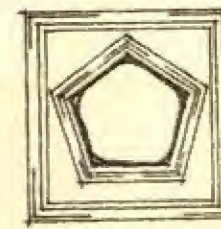
FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE



WHEN CIRCULAR WHEN SQUARE

PLAN AT AA  
LOOKING UPPLAN AT BB  
LOOKING UPPLAN AT DD  
LOOKING UPPLAN AT CC  
LOOKING DOWNPLAN AT EE  
LOOKING DOWNPLAN AT GG  
LOOKING DOWNMAṆCHA-BHADRA  
TYPE IPEDESTALS IN ALL  
CASES SHOULD BE  
SQUARE IN PLANSQUARE OR CIRCULAR  
BRAHMA-KĀNTA OR RUDRA-KĀNTAOCTAGONAL  
VISHNU-KĀNTAHEXAGONAL  
SKANDA-KĀNTAPENTAGONAL  
SIVA-KĀNTATHIS PART SHOULD  
ALWAYS BE SQUARETHIS PART SHOULD  
ALWAYS BE SQUARE

CHITRA-SKAMBHA

THIS, LIKE OTHER CLASSES  
OF COLUMNS, MAY BE —  
SQUARE, CIRCULAR SIXTEEN-  
SIDED, OCTAGONAL, HEXA-  
GONAL OR PENTAGONAL

NO PEDESTAL







## THE COLUMNS — CHAPTER XV

## THE PĀLIKĀ-STAMBHA CLASS

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PEDESTAL — 1 PART

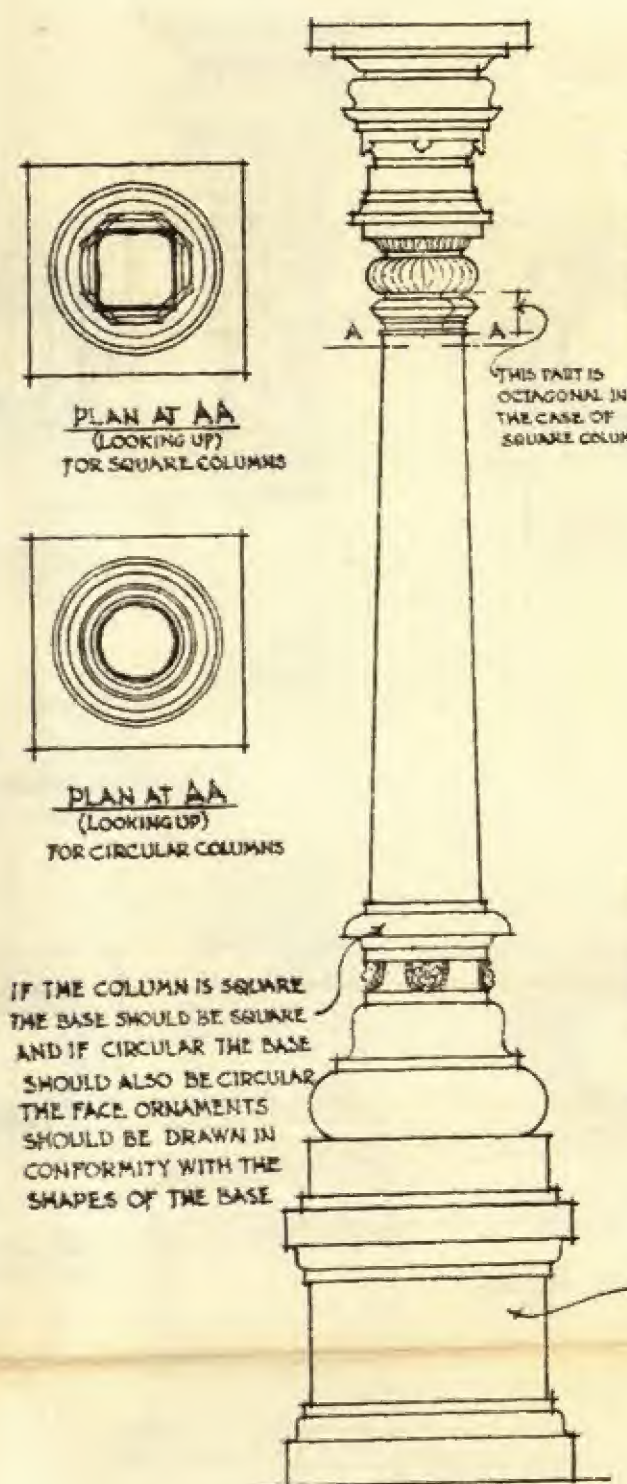
DIAMETER OF COL. =  $\frac{1}{11}$  TH HEIGHT

BASE — 1 "

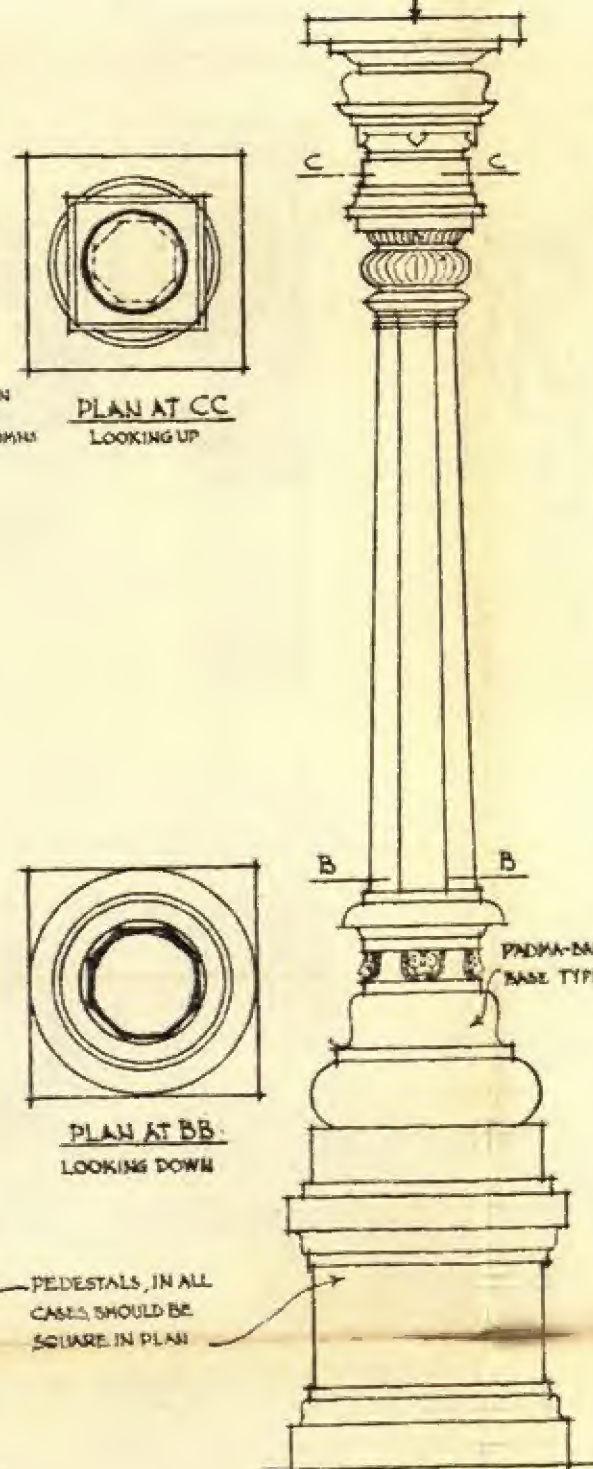
SHAFT — 2 "

CAP — 1 "

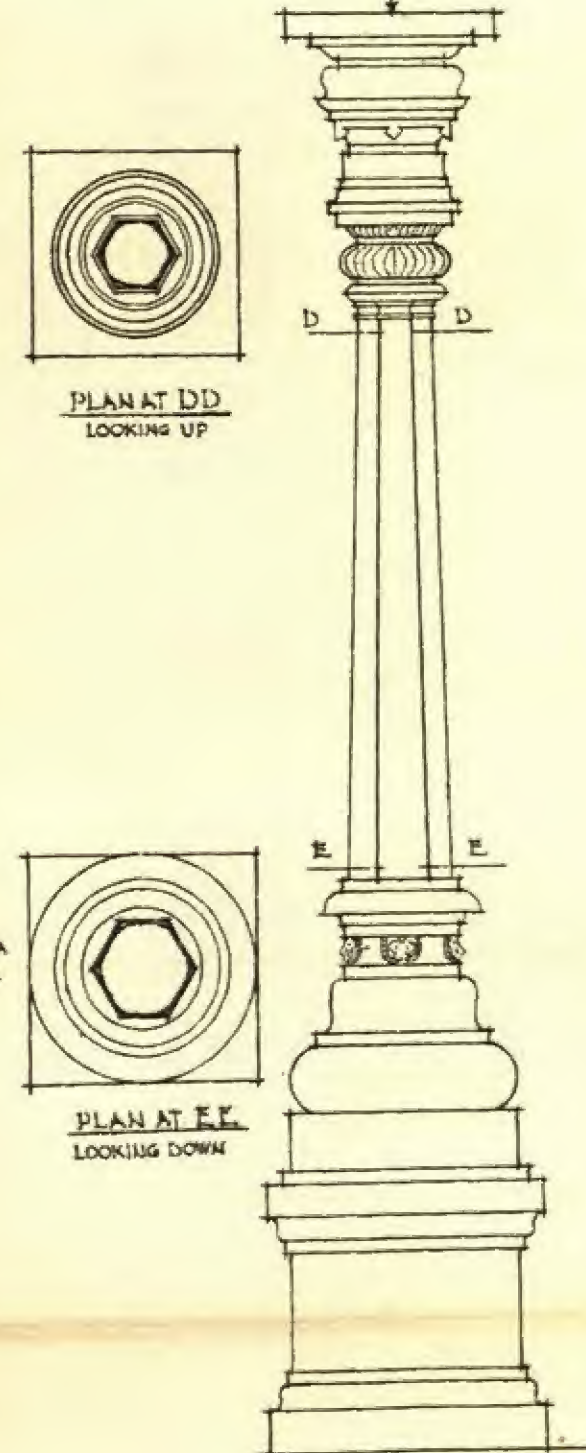
ENTABLATURE — 1 "



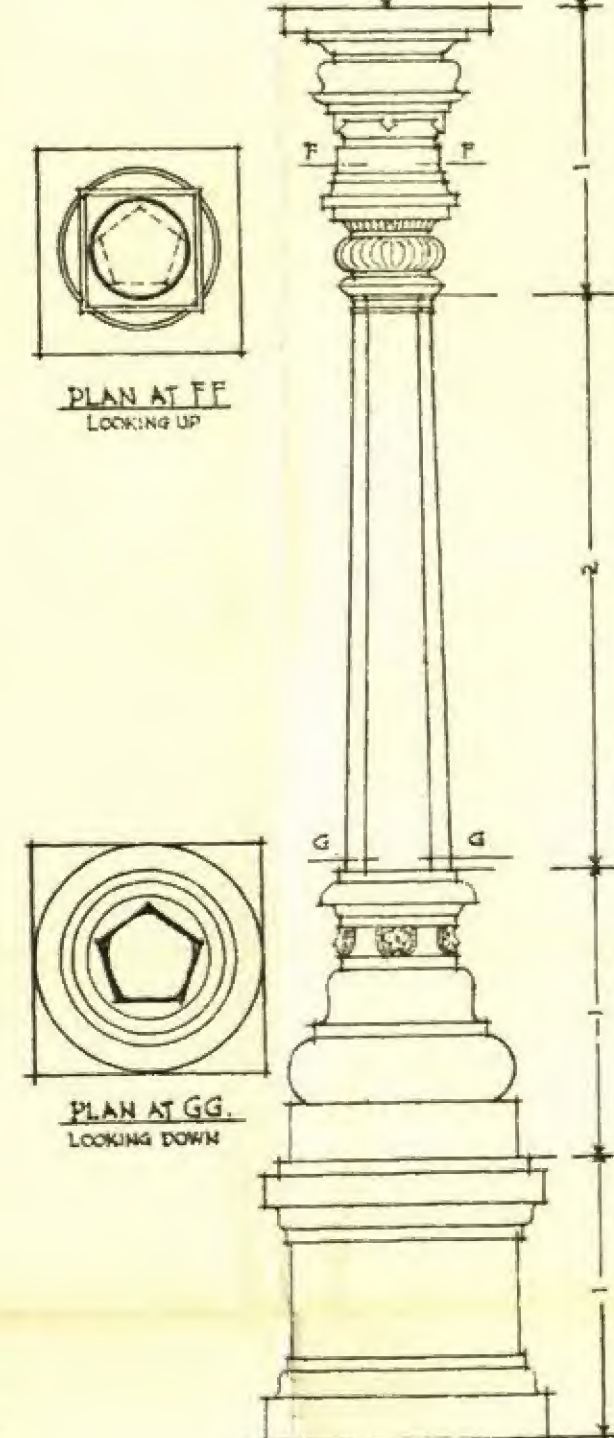
SQUARE OR CIRCULAR  
BRAHMA-KĀNTA OR RUDRA-KĀNTA



OCTAGONAL  
VISHNU-KĀNTA



HEXAGONAL  
SKANDA-KĀNTA



PENTAGONAL  
SIVA-KĀNTA



THE CORINTHIAN ORDER  
AS FOUND IN THE TEMPLE OF  
APOLLO AT CORINTH  
FROM THE DRAWING OF  
J. N. COOPER  
1848



THE CORINTHIAN CAPITAL



THE CORINTHIAN CAPITAL



THE CORINTHIAN CAPITAL



THE CORINTHIAN CAPITAL

THE CORINTHIAN CAPITAL  
AS FOUND IN THE TEMPLE OF  
APOLLO AT CORINTH  
FROM THE DRAWING OF  
J. N. COOPER  
1848



## THE COLUMNS

## CHAPTER XV

## THE KUMBHA-STAMBHA AND KOSHHA-STAMBHA

## CLASSES

GENERAL PROPORTION

PEDESTAL — 1 PART

BASE — 1 "

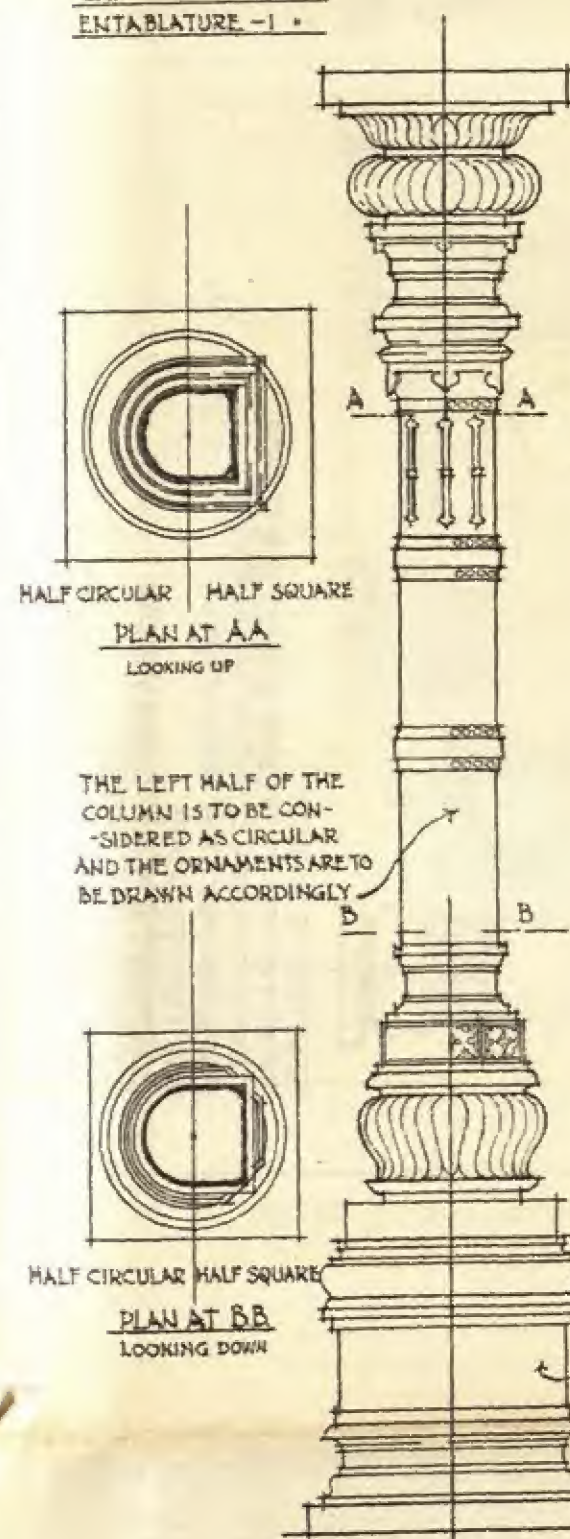
SHAFT — 2 "

CAP — 1 "

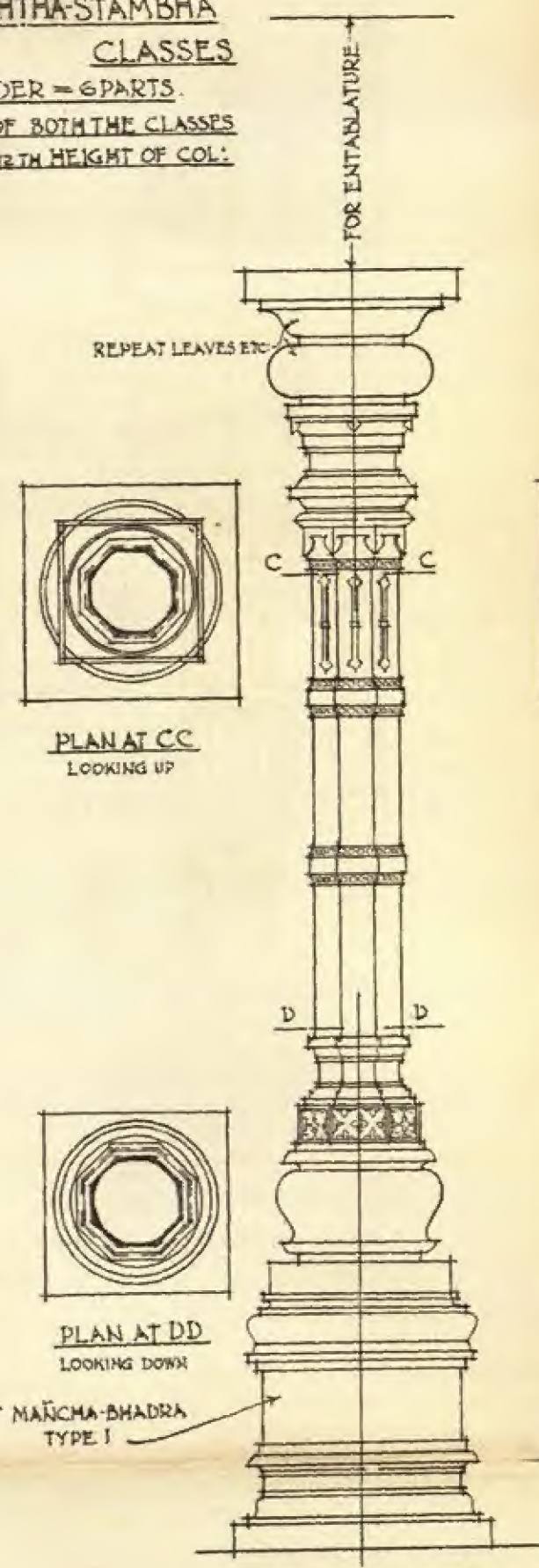
ENTABLATURE — 1 "

WHOLE ORDER = 6 PARTS.

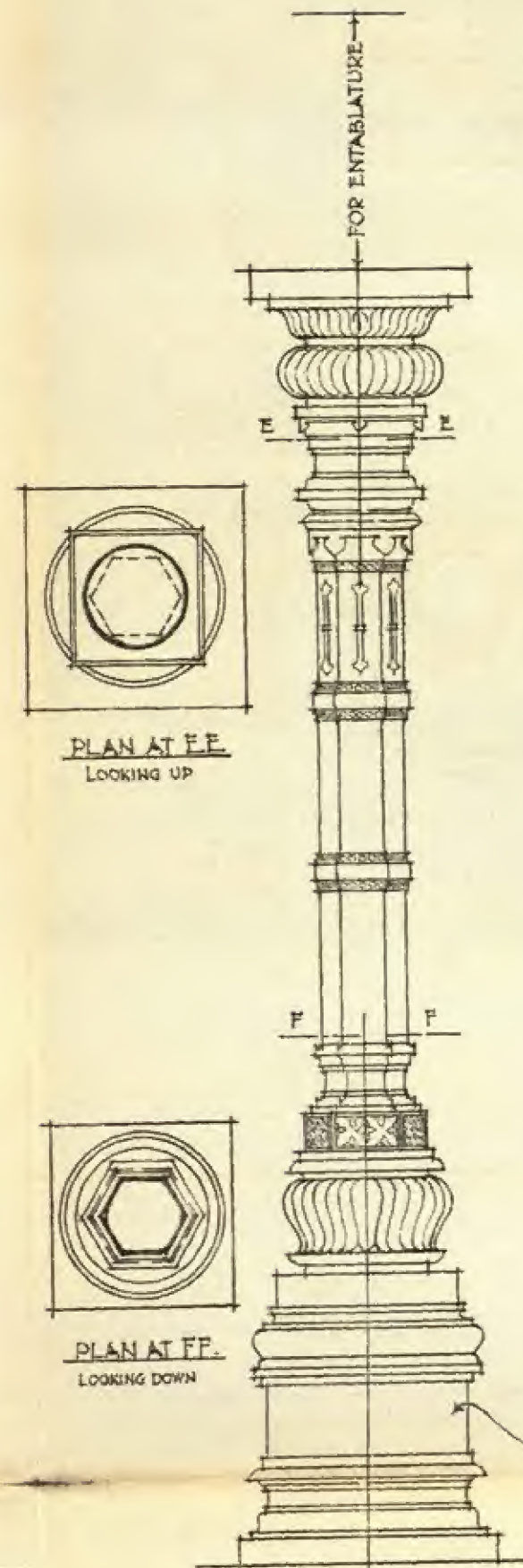
DIAMETER OF BOTH THE CLASSES

=  $\frac{1}{12}$  TH HEIGHT OF COL.

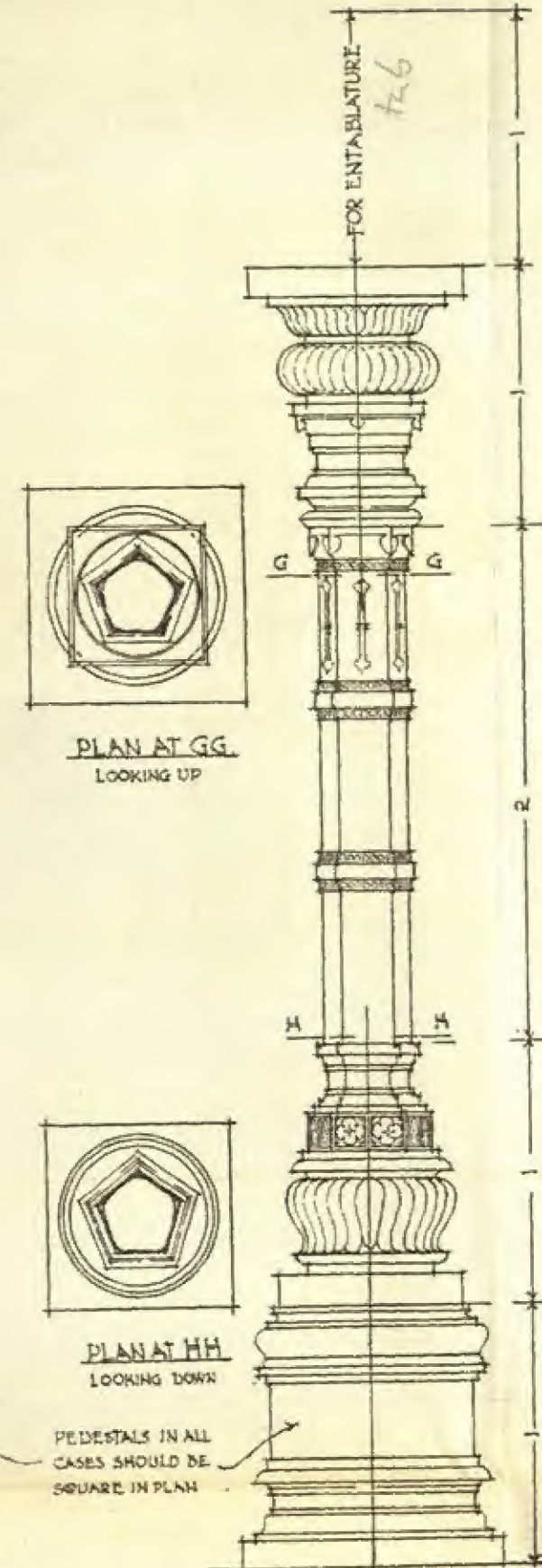
SQUARE OR CIRCULAR  
BRAHMA-KĀNTA OR RUDRA-KĀNTA



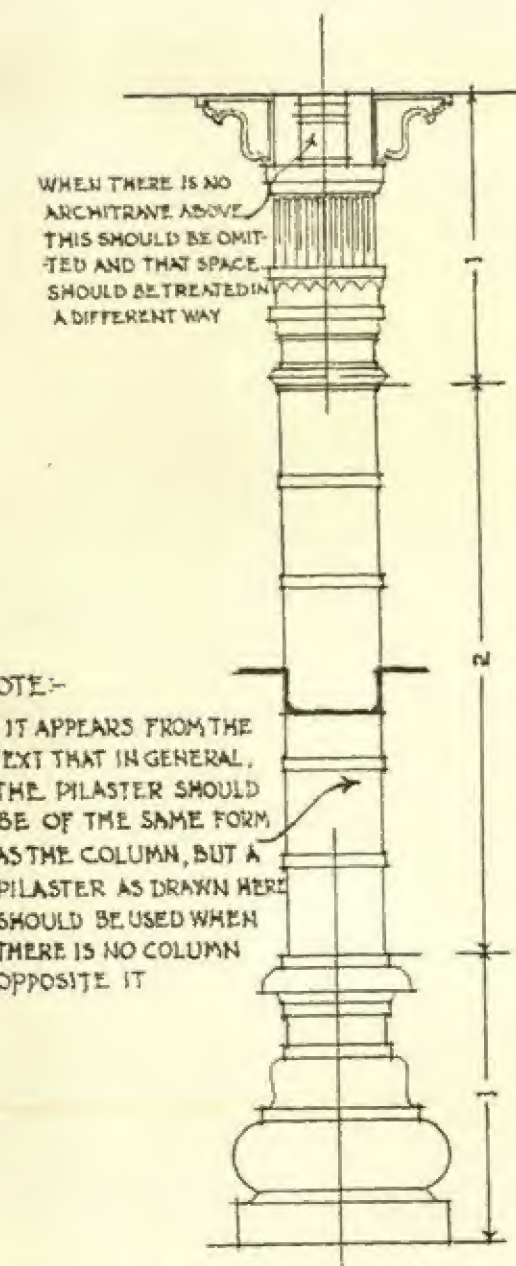
OCTAGONAL  
VISHNU-KĀNTA



HEXAGONAL  
SKANDA-KĀNTA



PENTAGONAL  
SIVA-KĀNTA



KOSHHA STAMBHA  
EQUIVALENT TO GREEK ANTA

NOTE:-

IT APPEARS FROM THE TEXT THAT IN GENERAL, THE PILASTER SHOULD BE OF THE SAME FORM AS THE COLUMN, BUT A PILASTER AS DRAWN HERE SHOULD BE USED WHEN THERE IS NO COLUMN OPPOSITE IT







# THE COLUMNS — CHAPTER XV

## THE SET OF FIVE ORDERS

FROM SUPRA-BHEDA AND OTHER ĀGAMAS  
BASED ON MĀNASĀRA

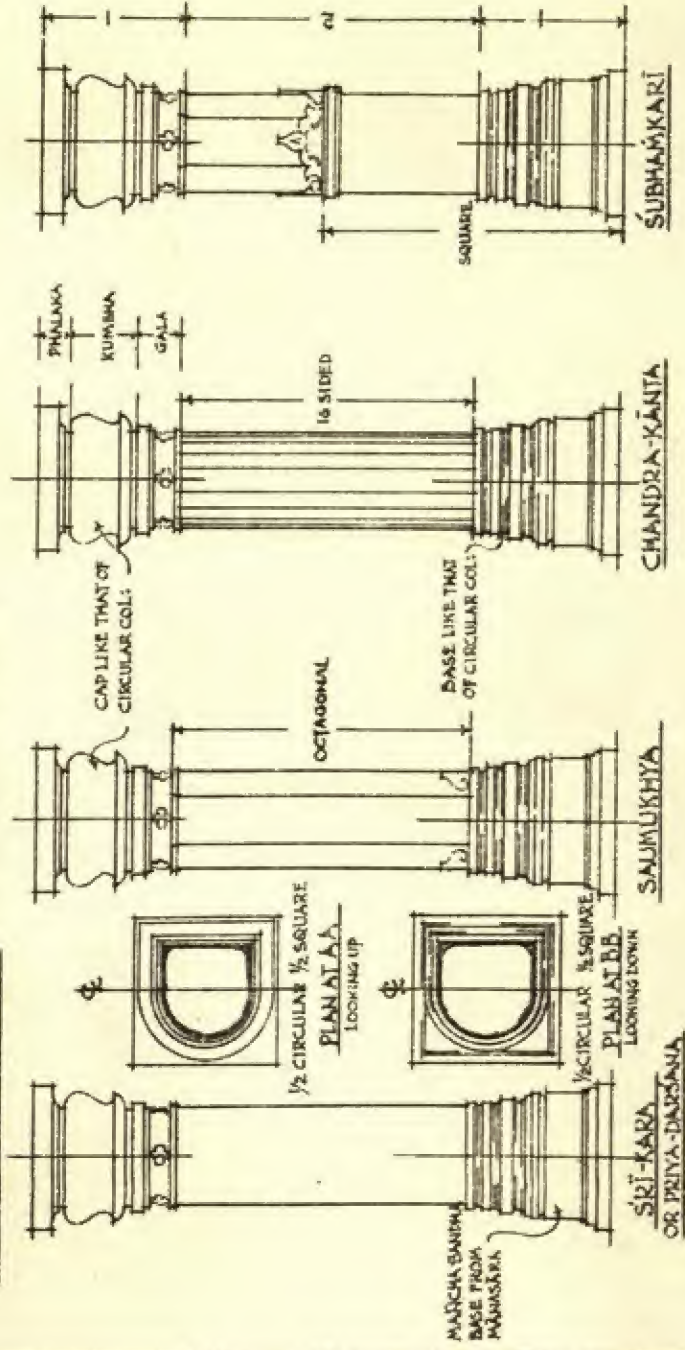
PROPORTION — BASE = 1 PART, SHAFT = 2, CAP = 1

THERE IS NO MENTION OF PEDESTAL AND ENTABLATURE.

DIAMETER OF COL. =  $\frac{1}{4}$ TH HEIGHT (SUPPLIED FROM KĀSYAPA).

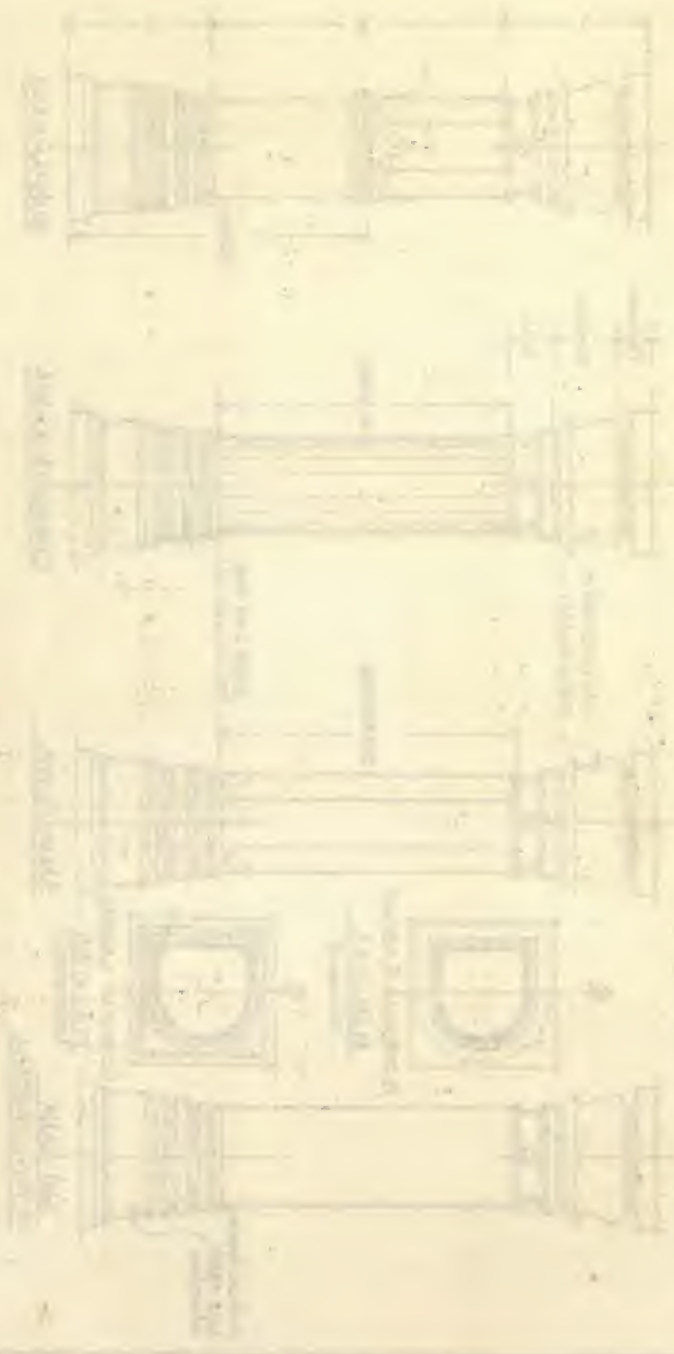
NO MENTION OF ENTASIS

SHEET NO XLVIII



S. C. MUKHERJEE



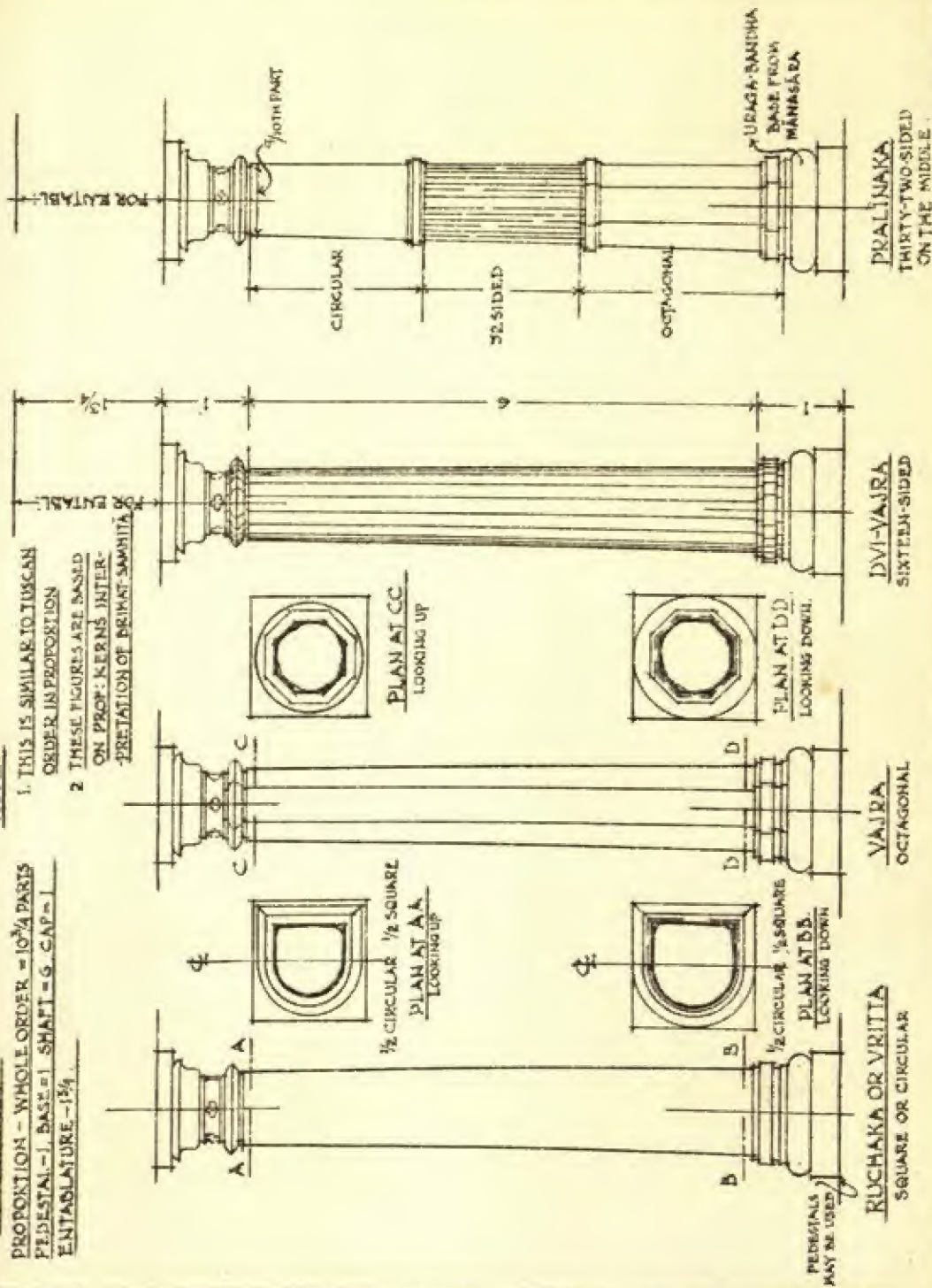


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FAX 773-936-5001  
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PROPORTION - WHOLE ORDER =  $10^{3/4}$  PARTS  
PEDESTAL-1, BASE=1 SHAFT=G, CAP=1  
ENTASBLATURE-13/4

NOTES

1. THIS IS SIMILAR TO US CAN  
ORDER IN PROPORTION





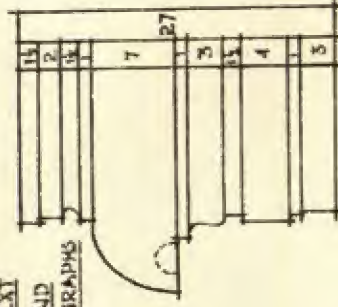
## THE ENTABLATURES AND ROOFS—CHAPTER XVI

## NOTE:—

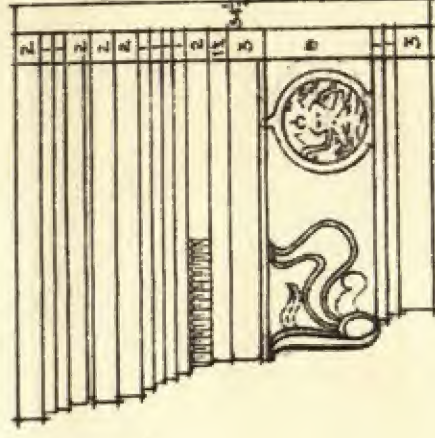
1. THE TOTAL OF THE NUMBER OF PARTS FOR EACH TYPE VARIES FROM

WHAT IS GIVEN IN THE TEXT

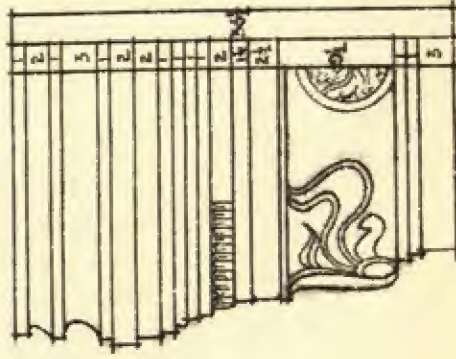
2. EXCEPTING THE TYPES SECOND AND THIRD IMAGES AND LOGOGRAPHS DO NOT SUIT OTHERS.



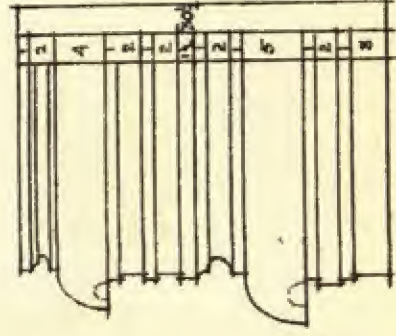
FIRST TYPE



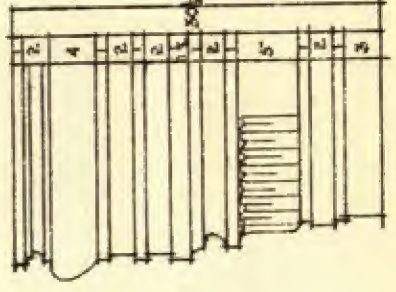
SECOND TYPE



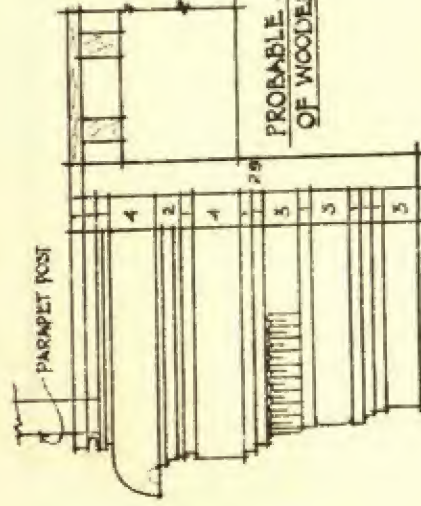
THIRD TYPE



FOURTH TYPE



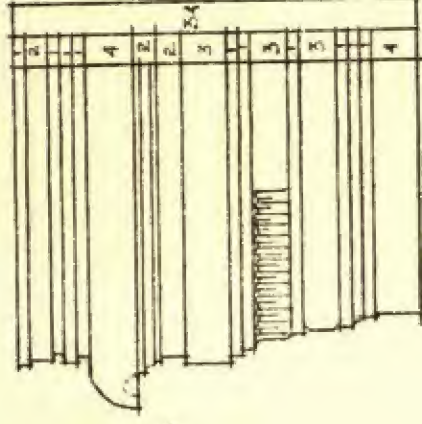
FIFTH TYPE



SIXTH TYPE

THE SEVENTH TYPE VARIES FROM THE SIXTH ONLY IN MINOR DETAILS

PROBABLE SECTION OF WOODEN ROOF



EIGHTH TYPE

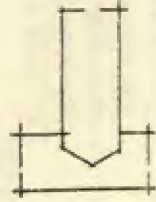




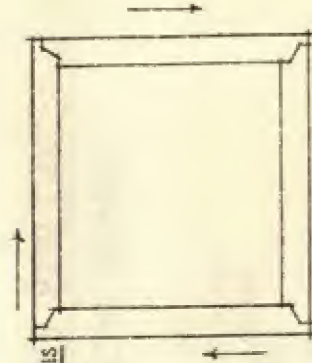
# THE JOINERY — CHAPTER XVII

## NOTE. —

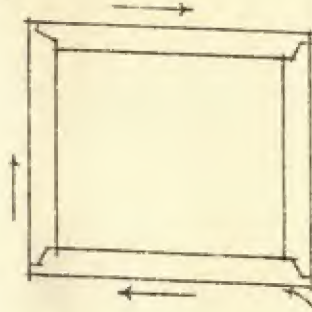
THIS CHAPTER DEALS WITH WOOD JOINERY AND CARPENTRY. THERE IS AN OCCASIONAL MENTION OF STONE JOINT.



JOINT BETWEEN A HORIZONTAL AND A VERTICAL PIECE ON THE MIDDLE OF THE LATTER.

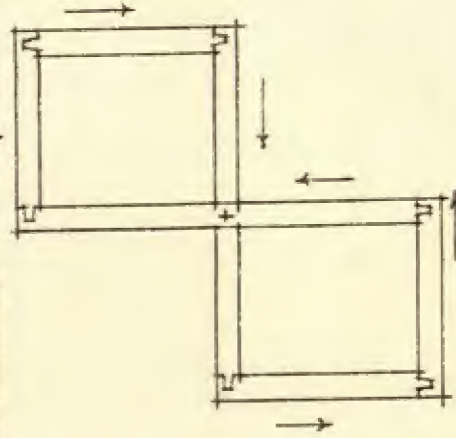


NANDYA-VARTA ORDER OF JOINERY



SARVATO-BHADRA ORDER OF JOINERY

THE DIFFERENCE BETWEEN NANDYA-VARTA AND SARVATO-BHADRA TYPES OF JOINERY IS THAT, IN THE LATTER, PIECES ARE INCLINED



SVASTIKA ORDER OF JOINERY



MALLA-BANDHA JOINT 'B' OR SCARTED JOINT

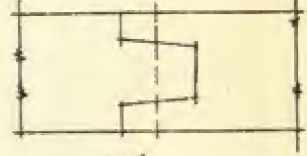


MALLA-BANDHA JOINT 'A' OR HALVED JOINT

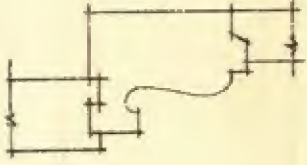


MESHA-YUDDHA JOINT OR MORTISE AND TENON JOINT

THIS JOINT CAN BE USED FOR BOTH WOOD AND STONE COLUMNS



SUKARA-GHRAHANA JOINT



JOINTS IN FRIEZE



PLAN

MAHĀ-VRITTA JOINT OF MESHA-YUDDHA TYPE





# THE ONE-STOURED BUILDINGS — CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

## NOTE:-

1. ALL THESE TYPES MAY BE UTILISED

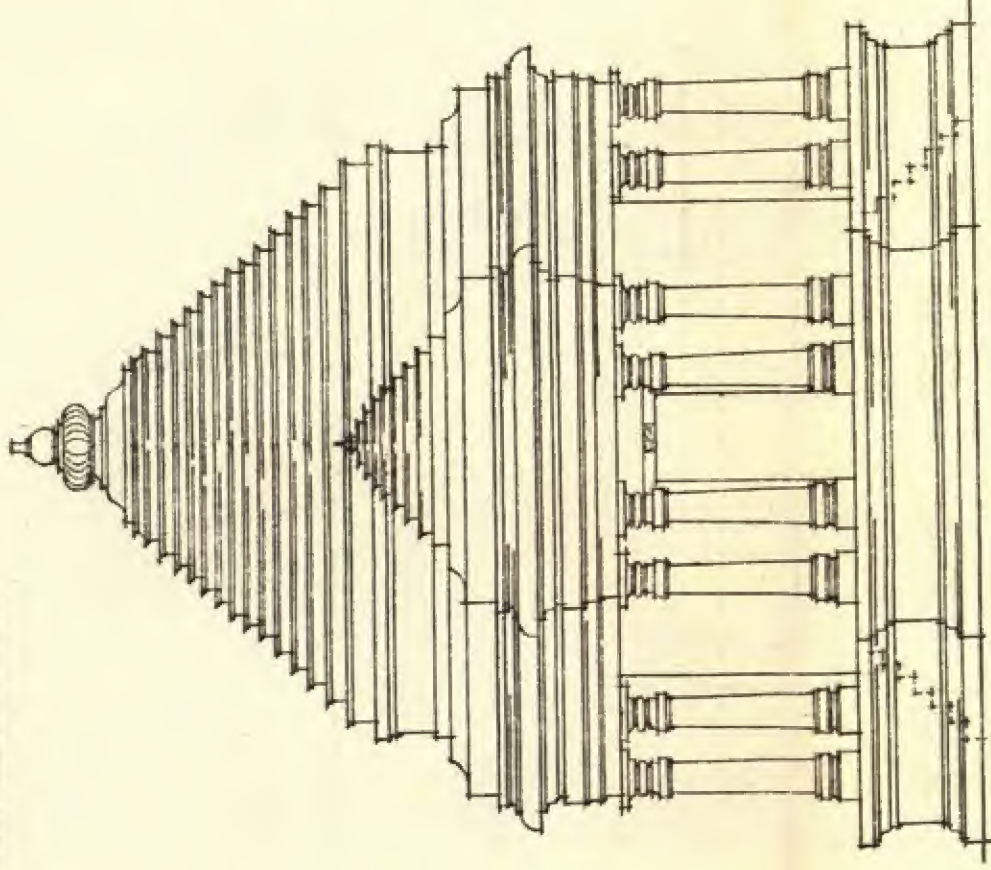
BOTH AS TEMPLES AND DWELLING HOUSES

WITH SLIGHT DIFFERENCE IN DETAILS

TO BE INDICATED IN THE SECTION.

THE REMAINING FOUR TYPES ARE TO BE DRAWN

SIMILARLY WITH DIFFERENT PROPORTIONS.



FIRST TYPE  
OF SMALL PROPORTION

HEIGHT =  $1\frac{1}{4}$  BREADTH  
= 6 PARTS.

SCALE OF 1 0

4 PARTS

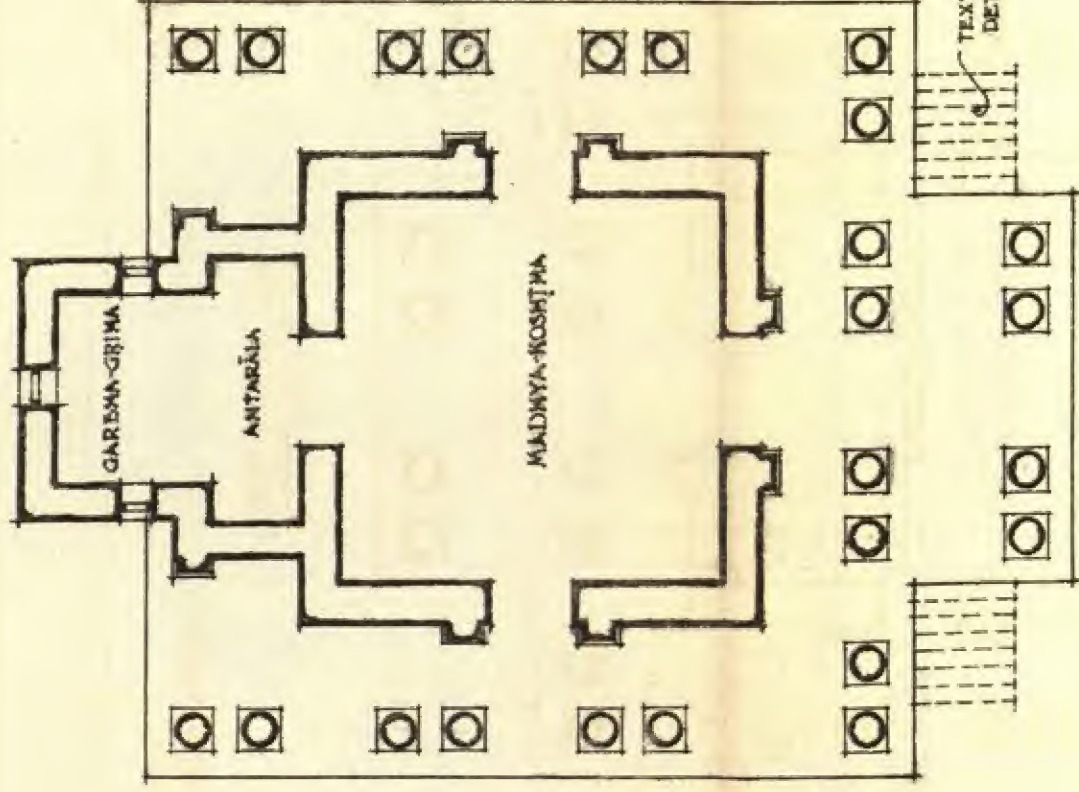




# THE ONE-STORYED BUILDINGS — CHAPTER XIX THE TYPICAL PLAN

## NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DWELLING HOUSES  
WITH SLIGHT DIFFERENCE IN DETAILS



SUGGESTED PLAN  
BASED ON FIRST TYPE

GARBHA-GRIMA = 1/3RD BREADTH  
IN THIS CASE

SCALE OF 1" = 5' PARTS

# THE TOWN OF BOSTON

THE TOWN OF BOSTON  
IN THE COUNTY OF SUFFOLK  
STATE OF MASSACHUSETTS



Scale 1 inch = 100 feet



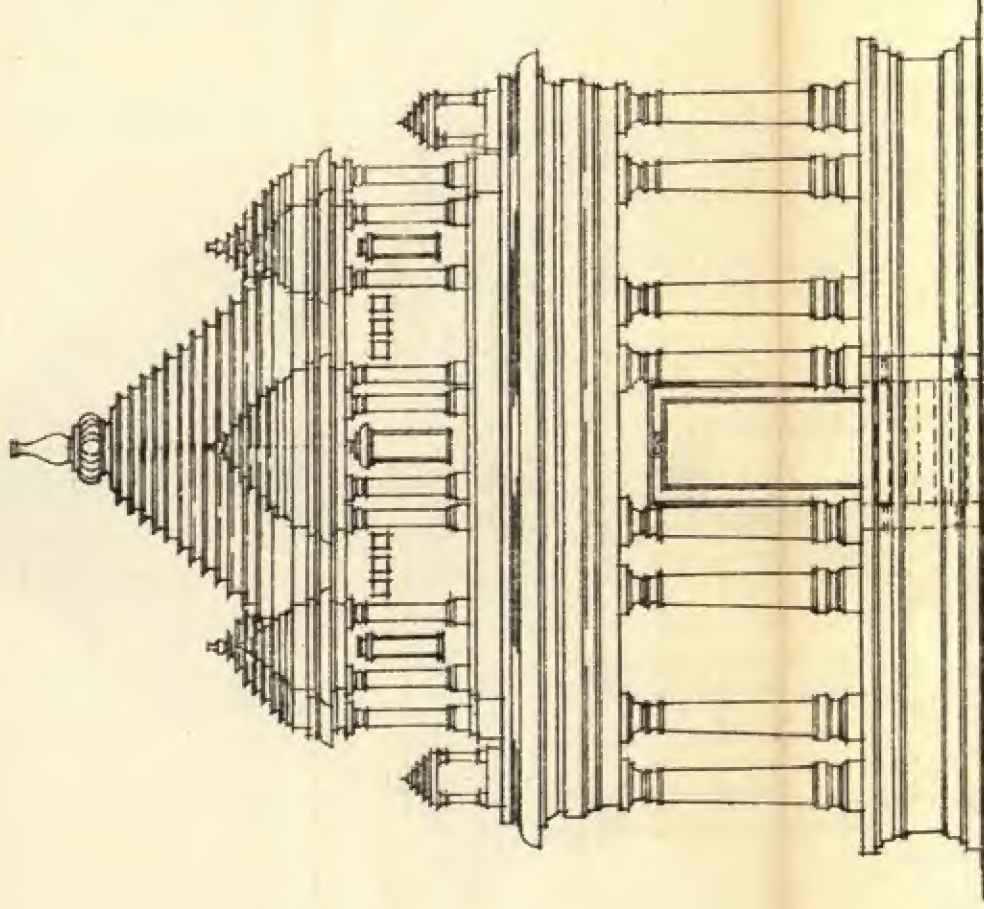
# THE ONE-STOREYED BUILDINGS — CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS TO BE  
INDICATED IN THE SECTION

THE REMAINING FOUR TYPES ARE TO BE DRAWN  
SIMILARLY WITH DIFFERENT PROPORTIONS.



THE SECOND TYPE  
OF SMALL PROPORTION

HEIGHT =  $\frac{1}{4}$  BREADTH  
= 10 PARTS

SCALE OF 1 0 5 PARTS

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# THE TEMPLE OF THE GODS

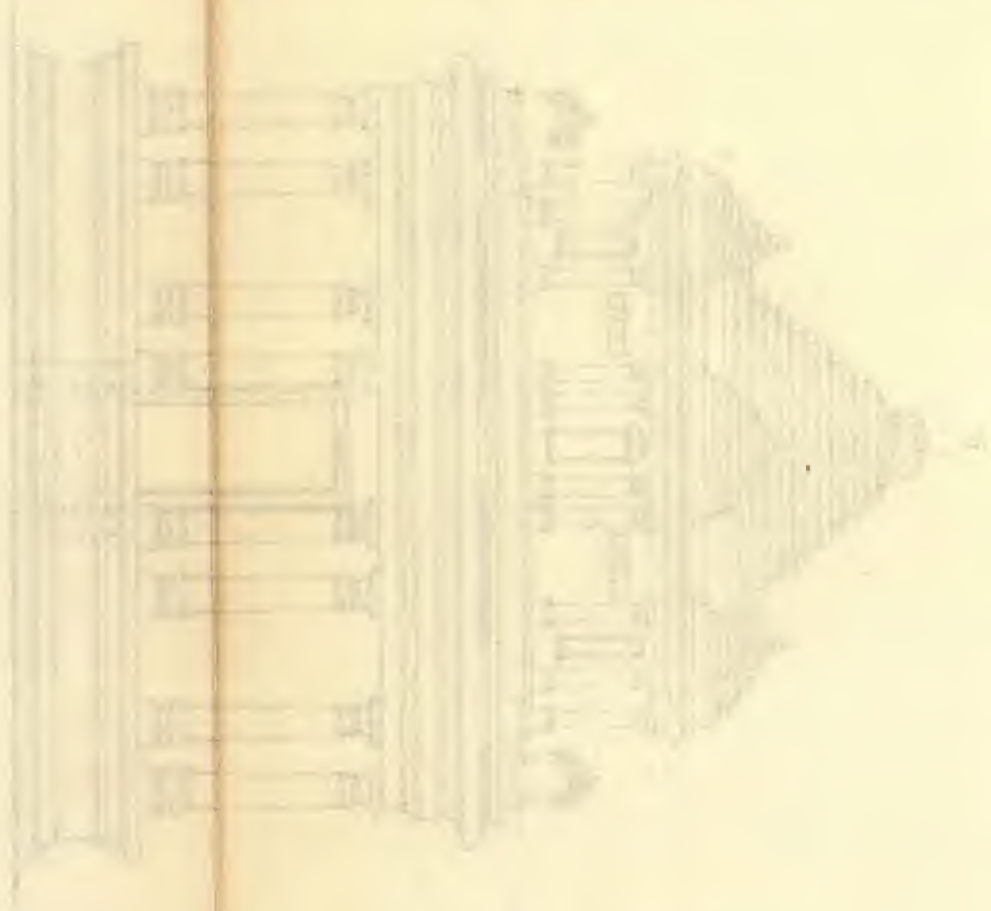
THE TEMPLE OF THE GODS

THE TEMPLE OF THE GODS

THE TEMPLE OF THE GODS

THE TEMPLE OF THE GODS

THE TEMPLE OF THE GODS



THE TEMPLE OF THE GODS

THE TEMPLE OF THE GODS



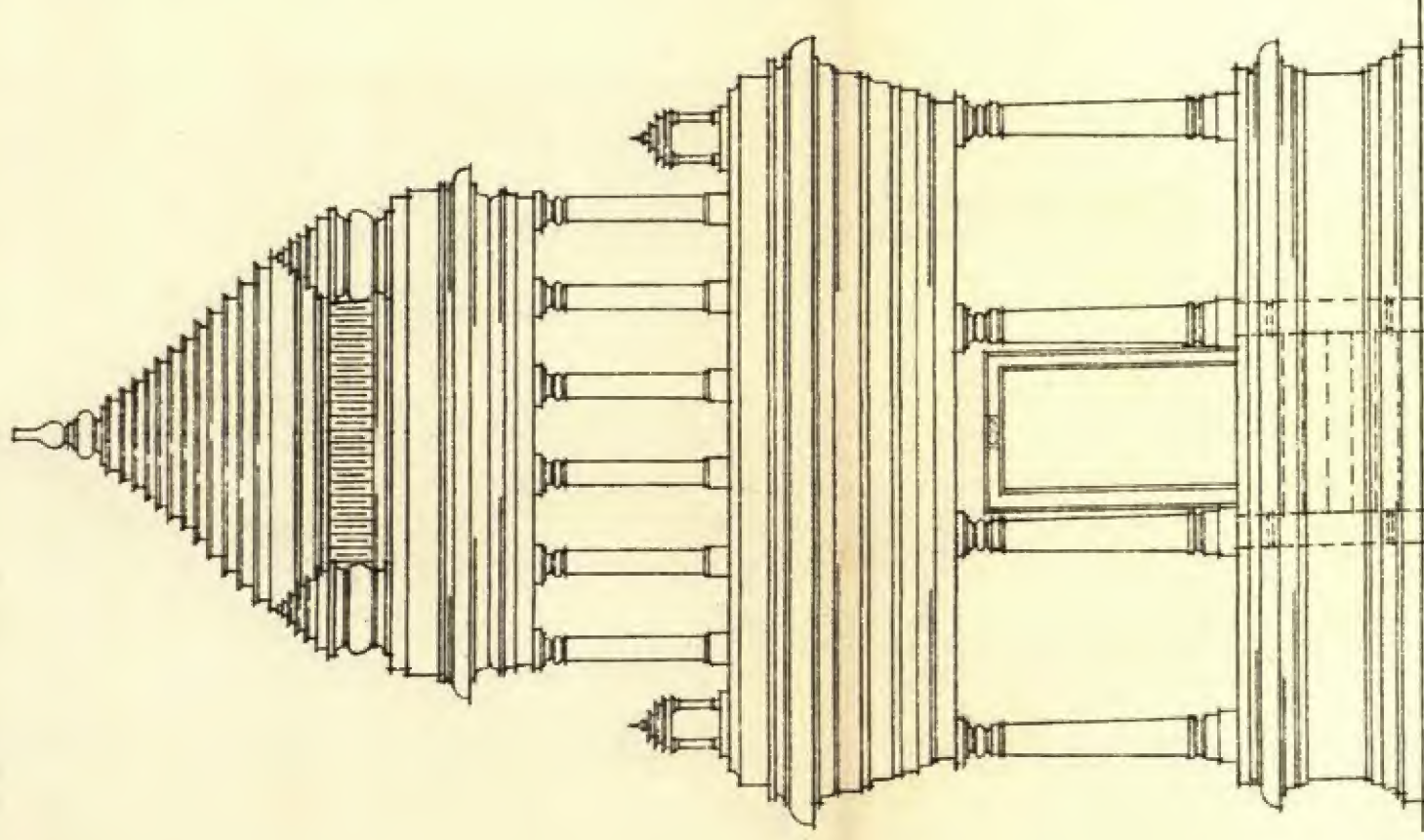
## THE ONE-STOREYED BUILDINGS— CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

## NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS.  
WITH SLIGHT DIFFERENCE IN DETAILS TO BE  
INDICATED IN THE SECTION.

THE REMAINING FOUR TYPES ARE TO BE DRAWN  
SIMILARLY WITH DIFFERENT PROPORTIONS

THE LAST TYPE  
OF LARGE PROPORTION

HEIGHT = 2 BREADTH  
= 22 PARTS ?

THE TOTAL NUMBER OF PARTS  
SHOULD BE 30 AND NOT  
32 AS MENTIONED IN THE TEXT

SCALE OF 1 0 5 10 15 PARTS.

The following is a list of the  
 names of the persons who  
 were present at the meeting  
 of the Board of Directors  
 of the City of New York  
 on the 1st day of January  
 1891.

The following is a list of the  
 names of the persons who  
 were present at the meeting  
 of the Board of Directors  
 of the City of New York  
 on the 1st day of January  
 1891.



THE CITY OF NEW YORK

The following is a list of the  
 names of the persons who  
 were present at the meeting  
 of the Board of Directors  
 of the City of New York  
 on the 1st day of January  
 1891.

continued on p. 2

The following is a list of the  
 names of the persons who  
 were present at the meeting  
 of the Board of Directors  
 of the City of New York  
 on the 1st day of January  
 1891.

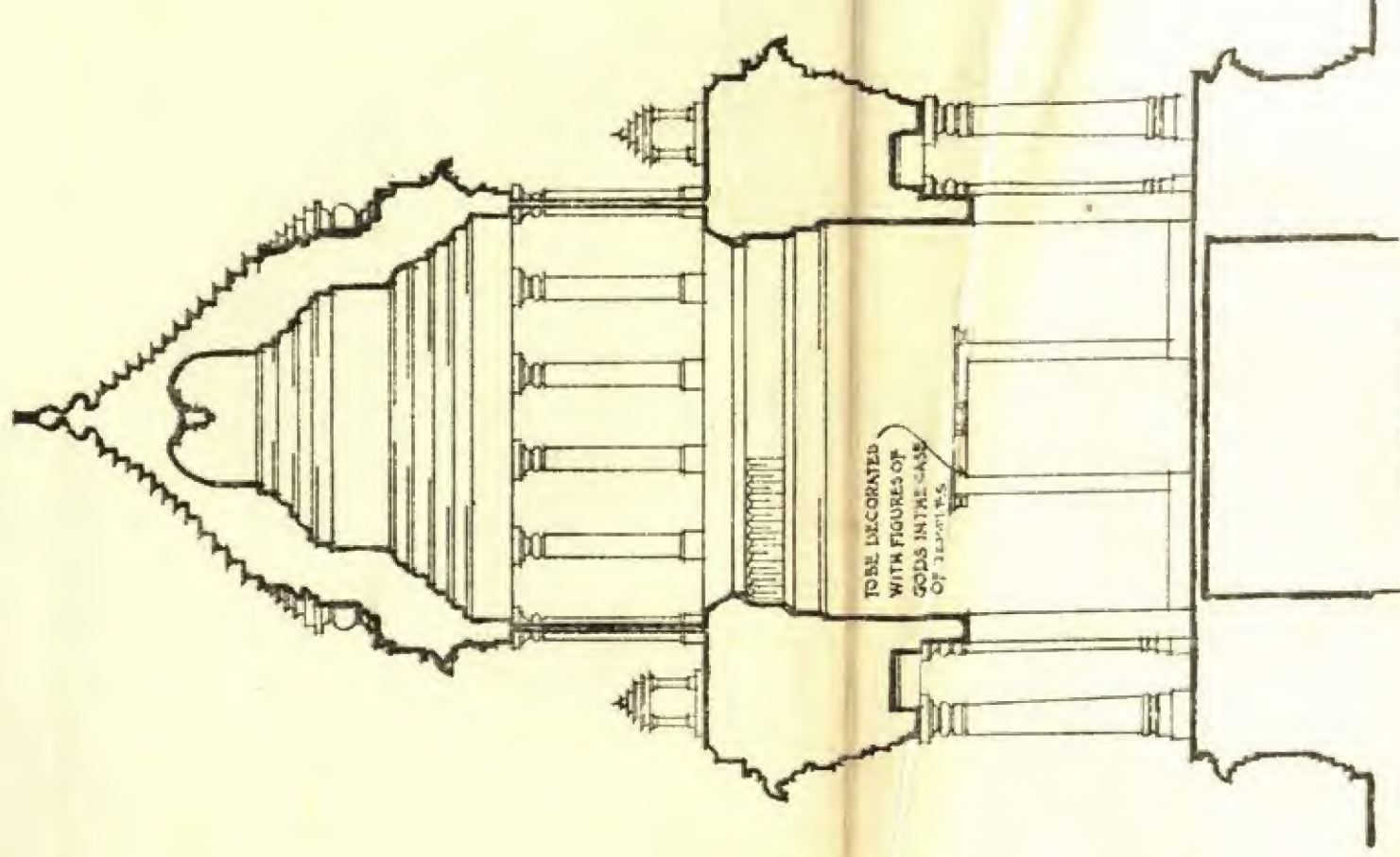


## THE ONE-STOREYED BUILDINGS—CHAPTER XIX.

## THE TYPICAL SECTION.

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE  
THE FRIEZE AND PARAPET SHOULD  
ALSO BE DECORATED WITH IMAGES  
OF GODS.



HEIGHT = 2 BR. BATH  
= 30 PARTS.

SCALE OF 1 0 5 10 15 PARTS.

CROSS SECTION  
OF THE LAST TYPE

The following information  
 is for the purpose of  
 the following report

The following information  
 is for the purpose of  
 the following report

The following information  
 is for the purpose of  
 the following report



The following information  
 is for the purpose of  
 the following report

The following information  
 is for the purpose of  
 the following report

The following information  
 is for the purpose of  
 the following report

The following information  
 is for the purpose of  
 the following report

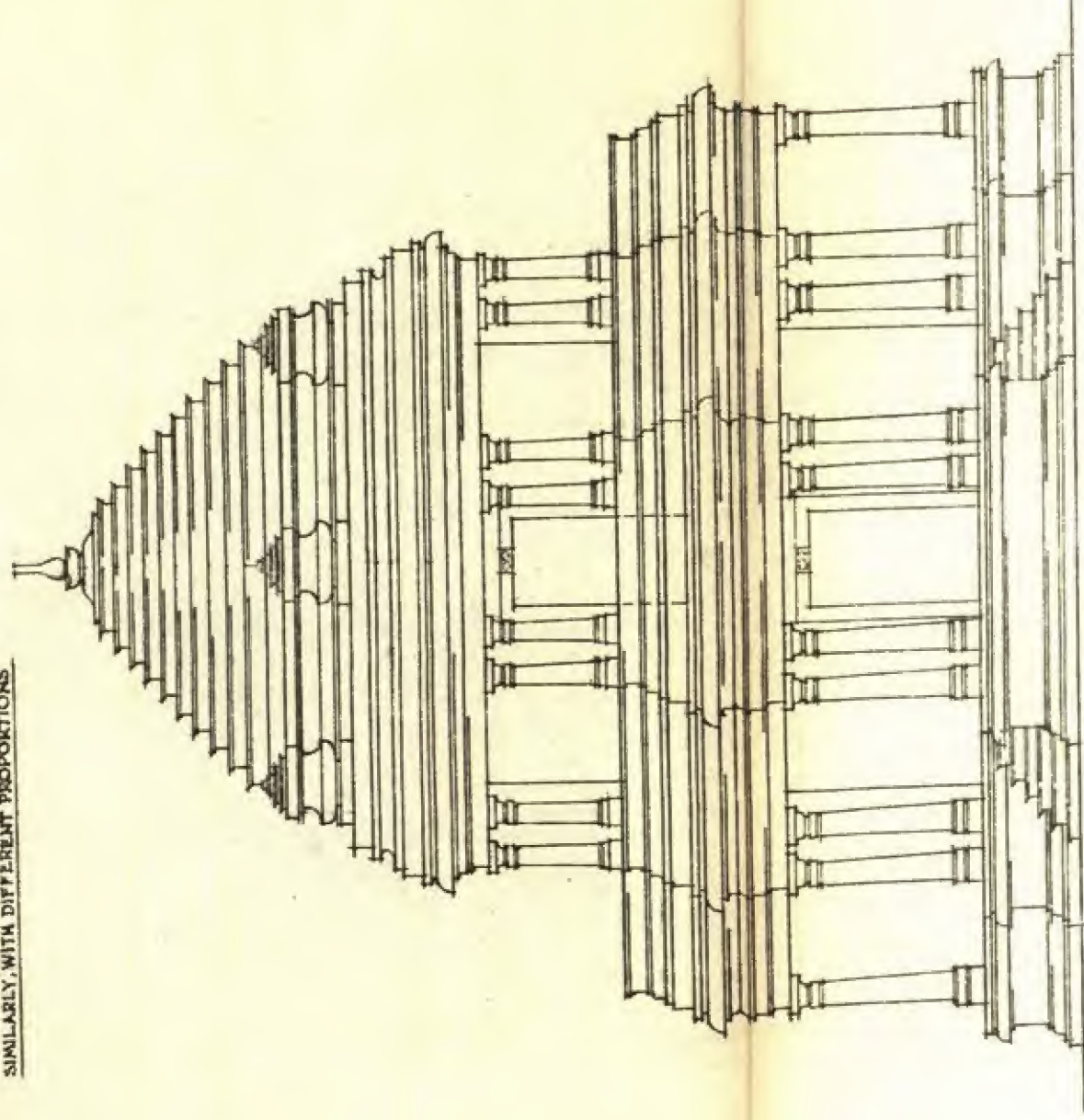


# THE TWO-STOURED BUILDINGS — CHAPTER XX THE ELEVATION TOWARDS THE BREADTH

## NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION.

THE REMAINING FIVE TYPES ARE TO BE DRAWN SIMILARLY, WITH DIFFERENT PROPORTIONS.



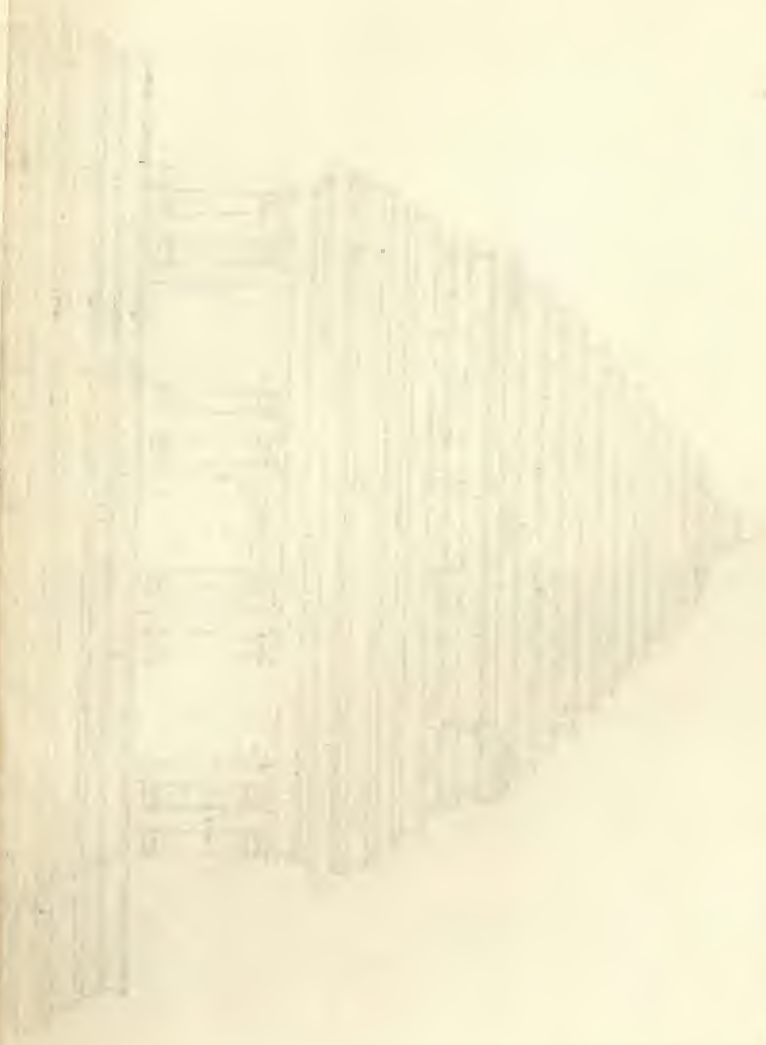
SMALL TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 16 PARTS

SCALE OF 1 2 4 8 PARTS

THE GREAT PYRAMID OF GIZA  
The Great Pyramid of Giza is the largest of the three pyramids of Giza, Egypt. It was built by Khufu, the second ruler of the Fourth Dynasty of Egypt, around 2580 BC. The pyramid is made of limestone and is 146.6 meters high. It is the only one of the Seven Wonders of the Ancient World that still exists.

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The Great Pyramid of Giza is the largest of the three pyramids of Giza, Egypt. It was built by Khufu, the second ruler of the Fourth Dynasty of Egypt, around 2580 BC. The pyramid is made of limestone and is 146.6 meters high. It is the only one of the Seven Wonders of the Ancient World that still exists.

THE GREAT PYRAMID OF GIZA



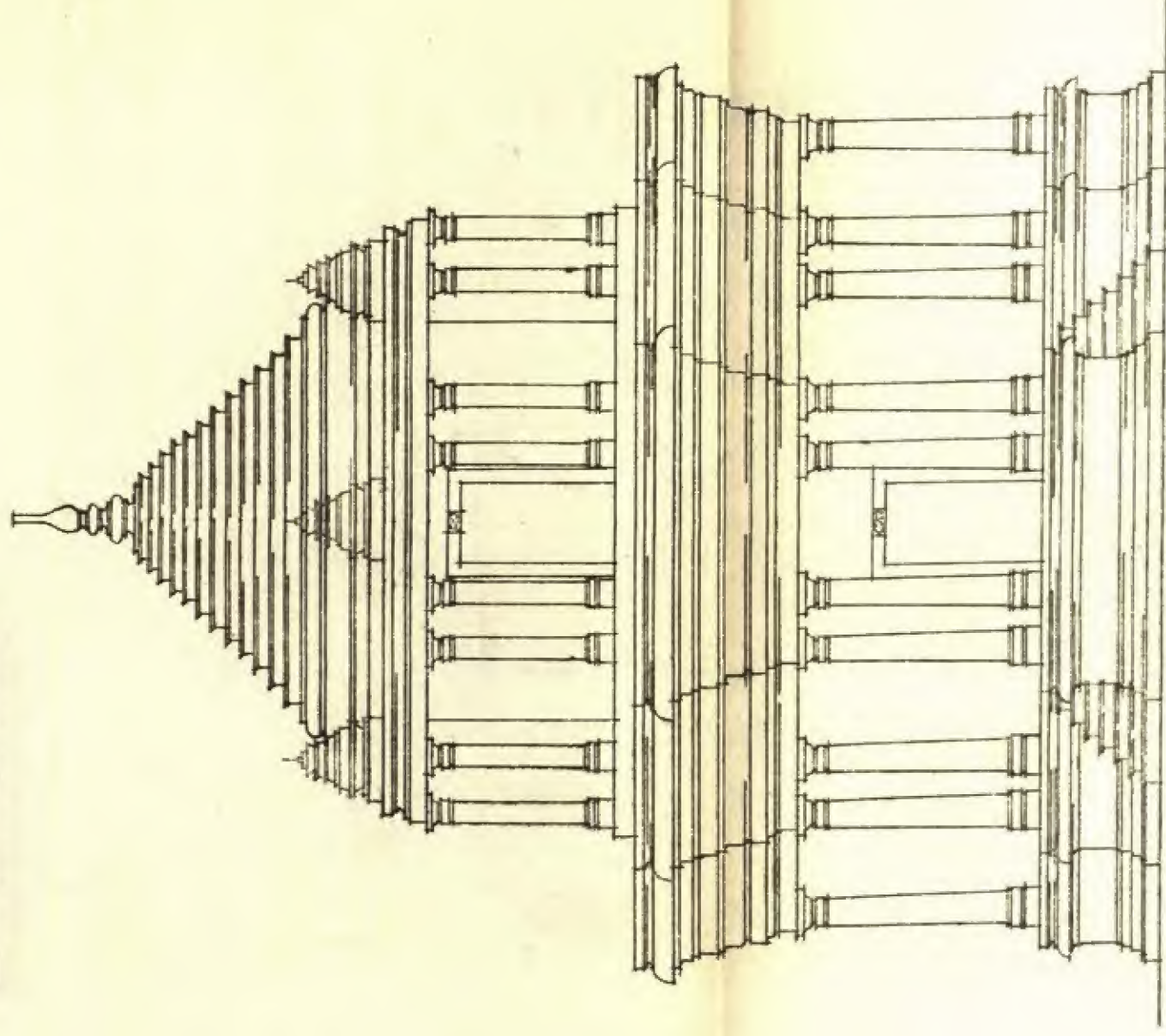
# THE TWO-STOREYED BUILDINGS — CHAPTER XX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TONE INDICATED IN THE SECTION.

THE REMAINING FIVE TYPES ARE TO BE DRAWN SIMILARLY WITH DIFFERENT PROPORTIONS



INTERMEDIATE TYPE

HEIGHT =  $1\frac{3}{4}$  BREADTH SCALE OF 1" = 28 PARTS. 15 PARTS

S. C. MUKHERJI.

Memorandum: 2000-11-18 10:00 AM

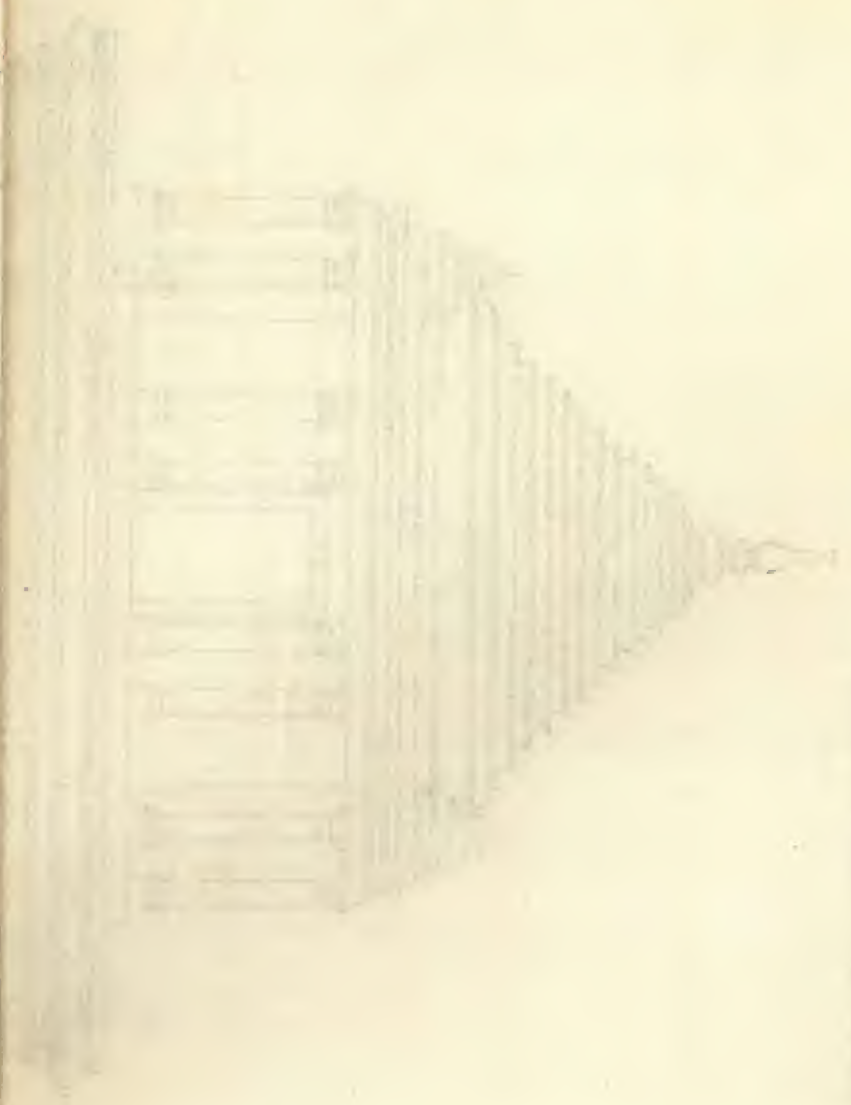
Subject: 2000-11-18 10:00 AM

2000-11-18 10:00 AM

2000-11-18 10:00 AM

2000-11-18 10:00 AM

2000-11-18 10:00 AM

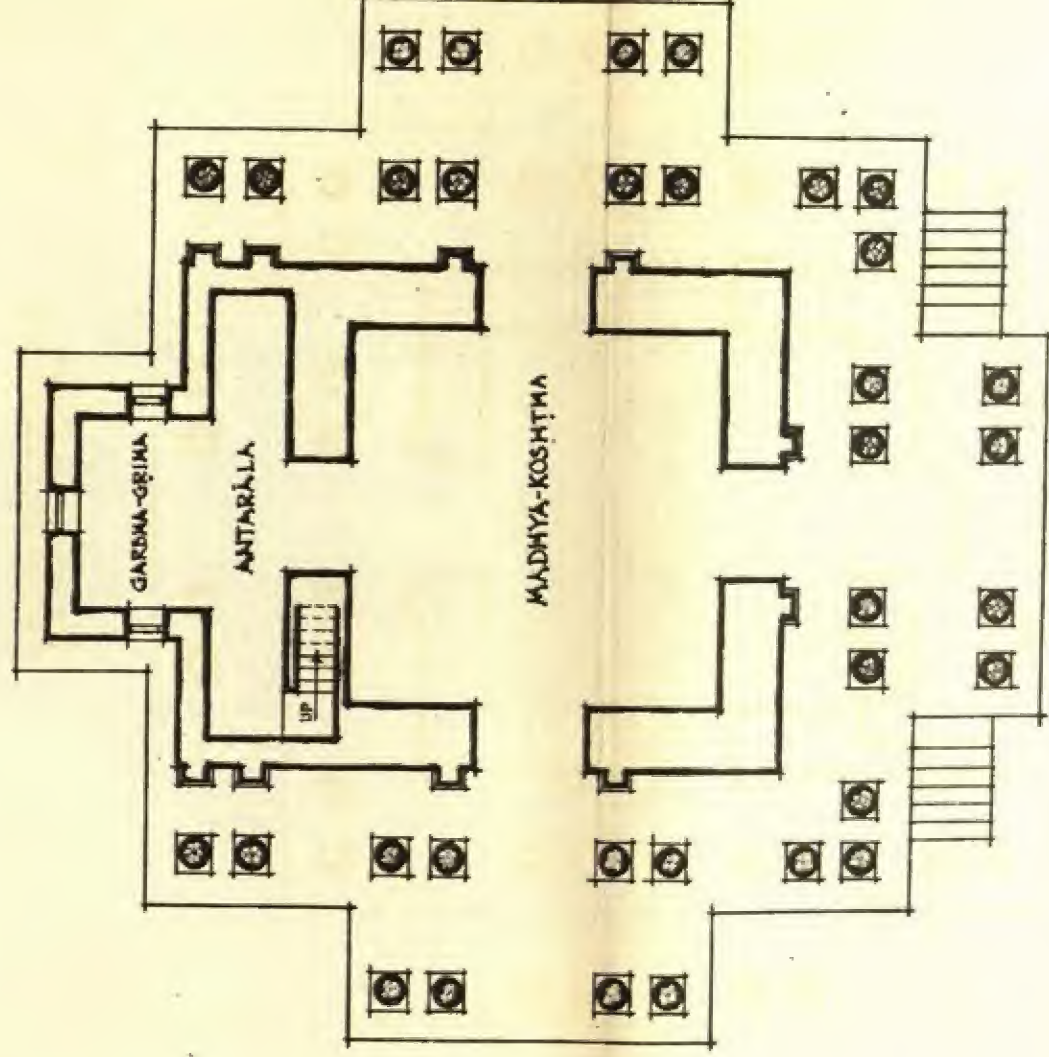




# THE TWO-STOREYED BUILDINGS — CHAPTER XX THE TYPICAL PLAN

## NOTE :-

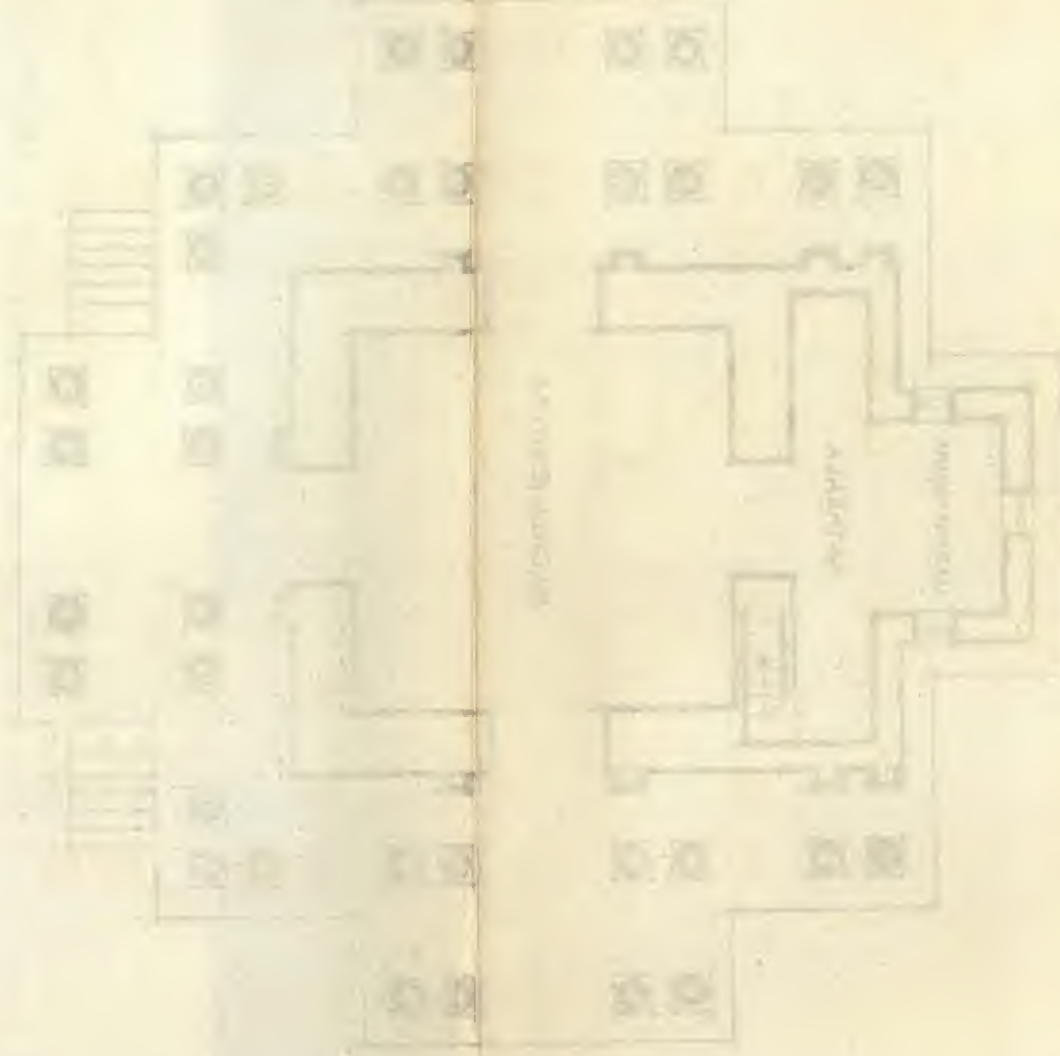
ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS



SUGGESTED PLAN  
BASED ON INTERMEDIATE TYPE

SCALE OF 1 0 5 10 15 PARTS.

W. H. H. H. H. H.



W. H. H. H. H. H.

W. H. H. H. H. H.

W. H. H. H. H. H.



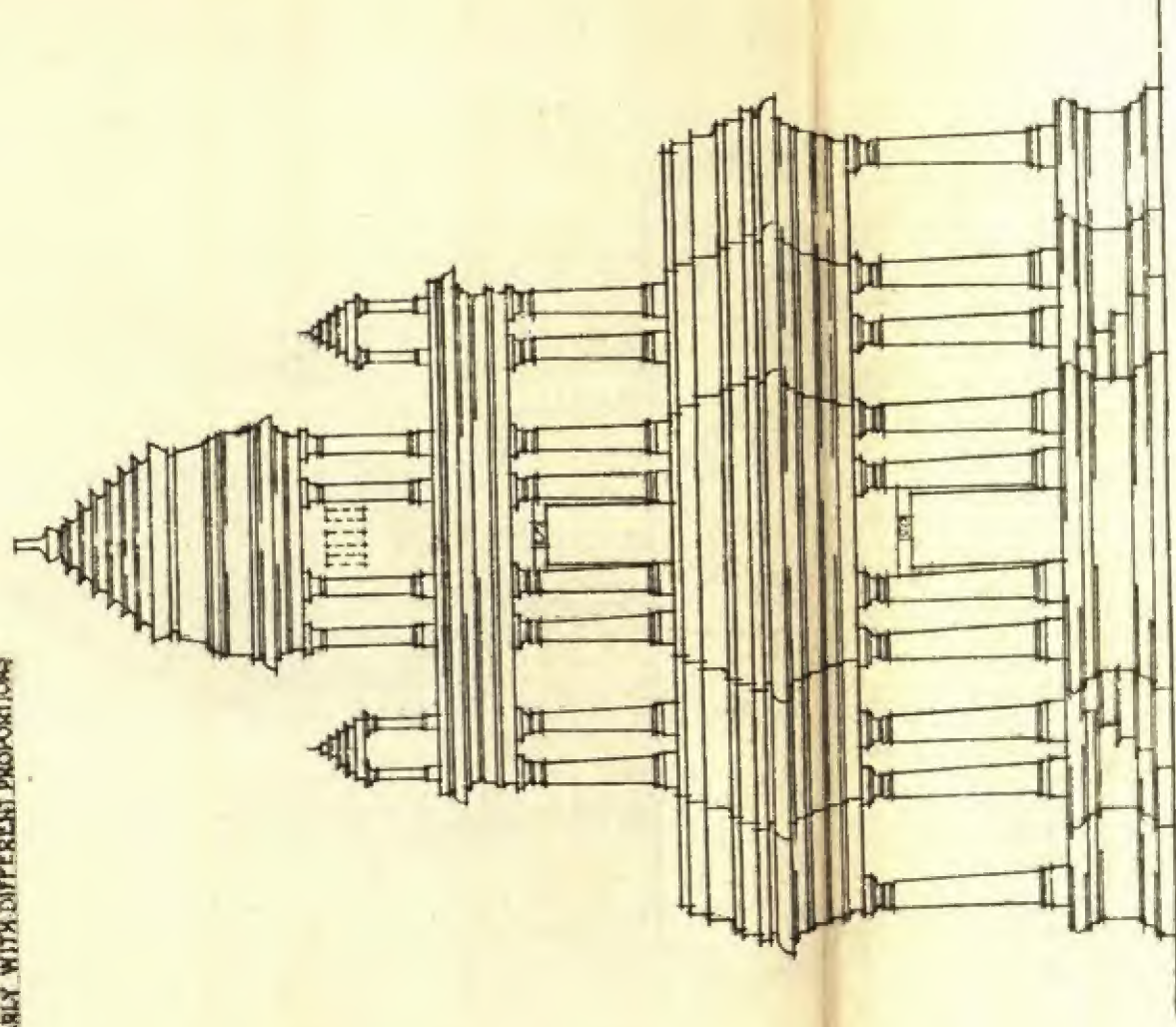
# THE TWO-STORIED BUILDINGS — CHAPTER XX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION

THE REMAINING FIVE TYPES MAY BE DRAWN SIMILARLY WITH DIFFERENT PROPORTIONS



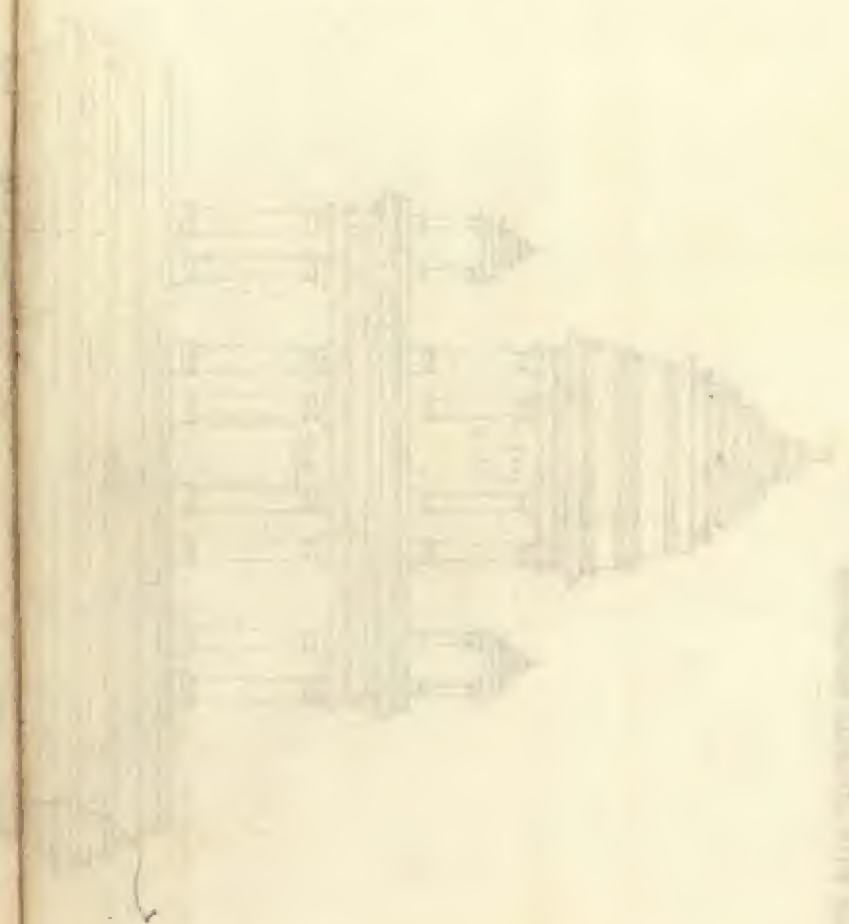
LARGE TYPE

HEIGHT = 2 BREADTH  
= 11 PARTS



1875

1875



Sketch of the building  
as it would appear  
from the street  
view. The building is shown  
in perspective, with the dome  
and the two side towers  
clearly visible.

1875

1875

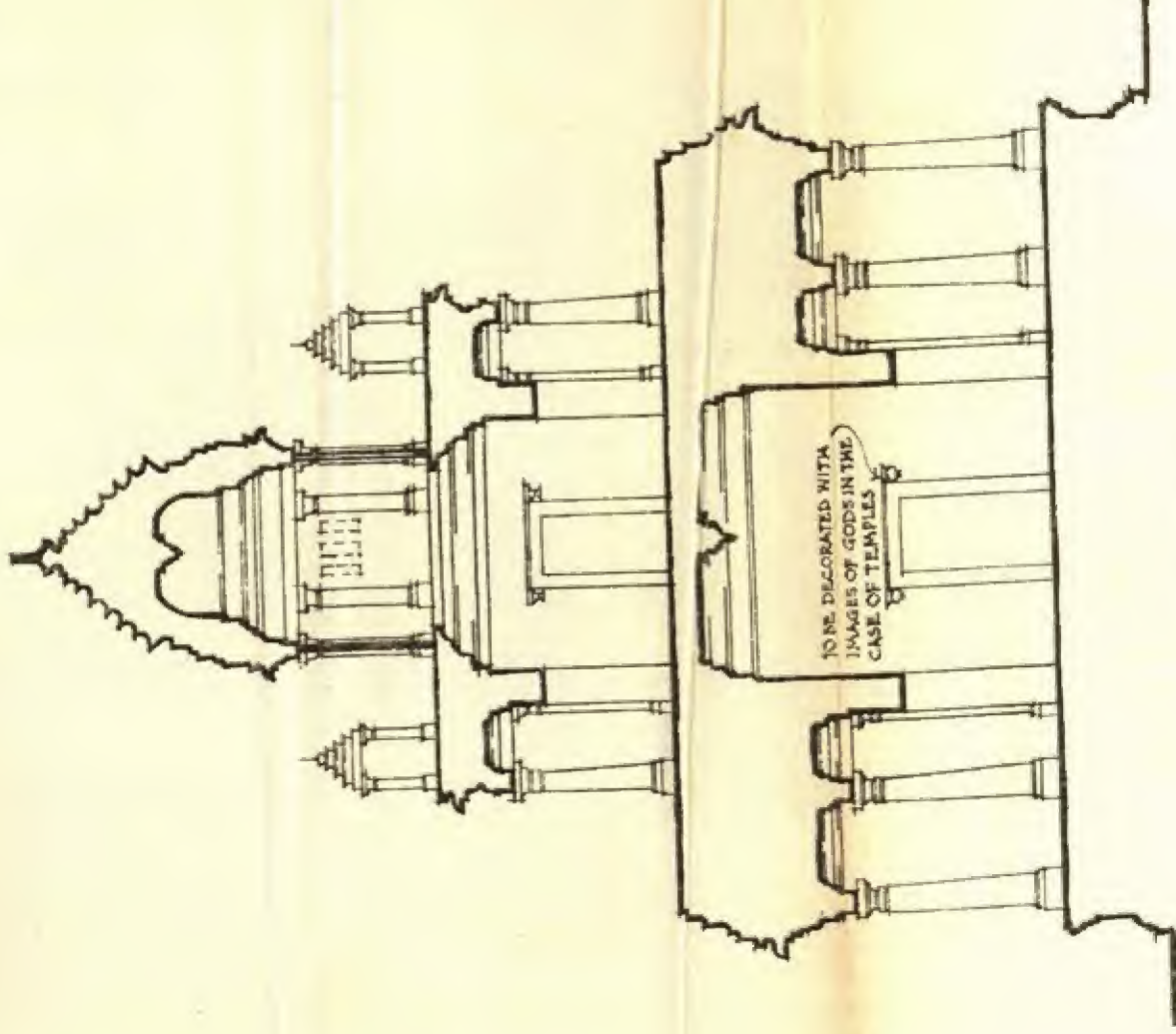
1875



# THE TWO-STORIED BUILDINGS — CHAPTER XX THE TYPICAL SECTION

## NOTE:-

IF THIS IS TO BE USED AS A TEMPLE  
THE PRIEST AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GODS.

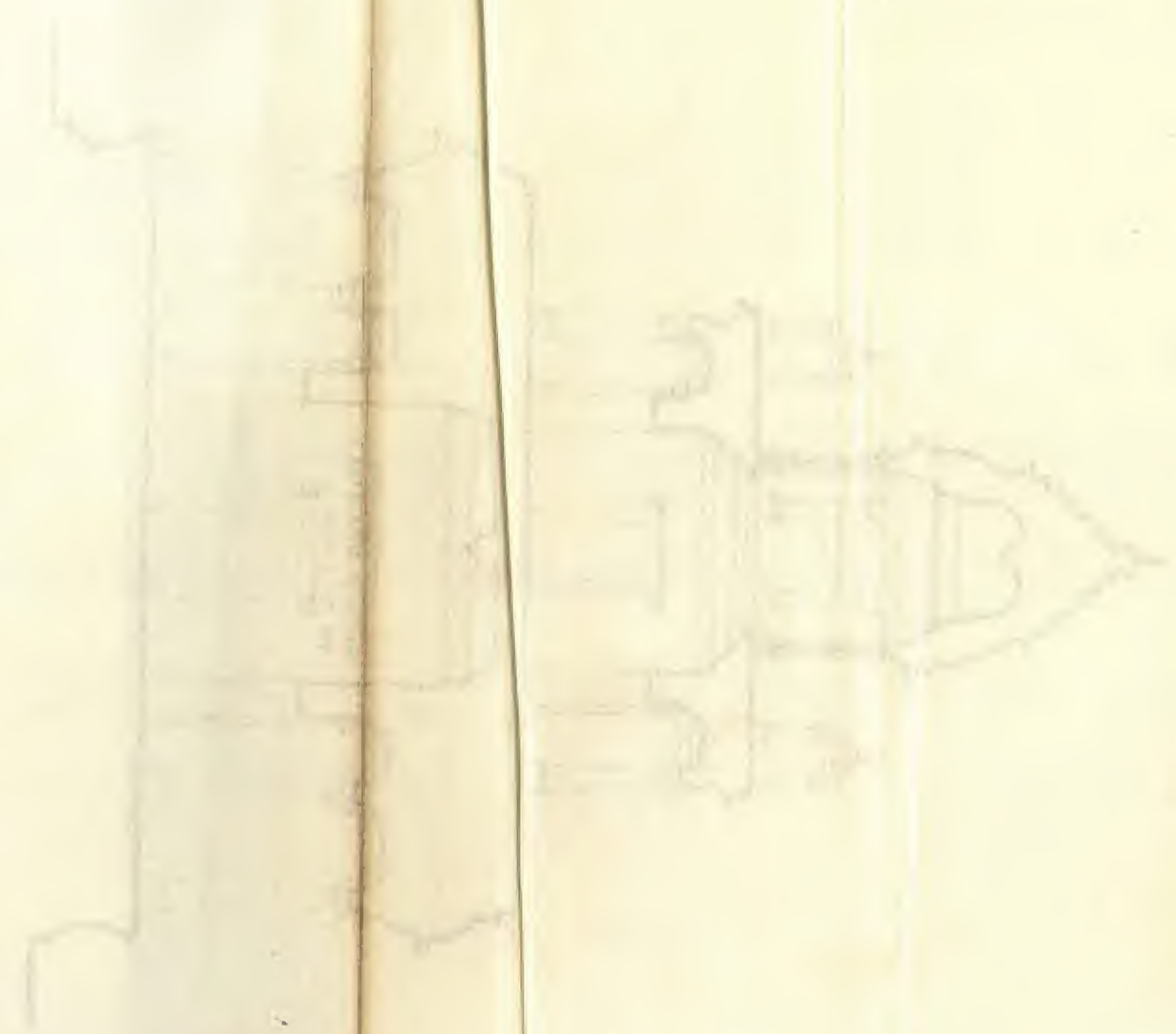


CROSS SECTION  
BASED ON LARGE TYPE

SCALE OF 0 1 2 3 4 5 6 PARTS

HEIGHT = 2 BREADTH  
= 11 PARTS

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# THE THREE-STOREYED BUILDINGS — CHAPTER XXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

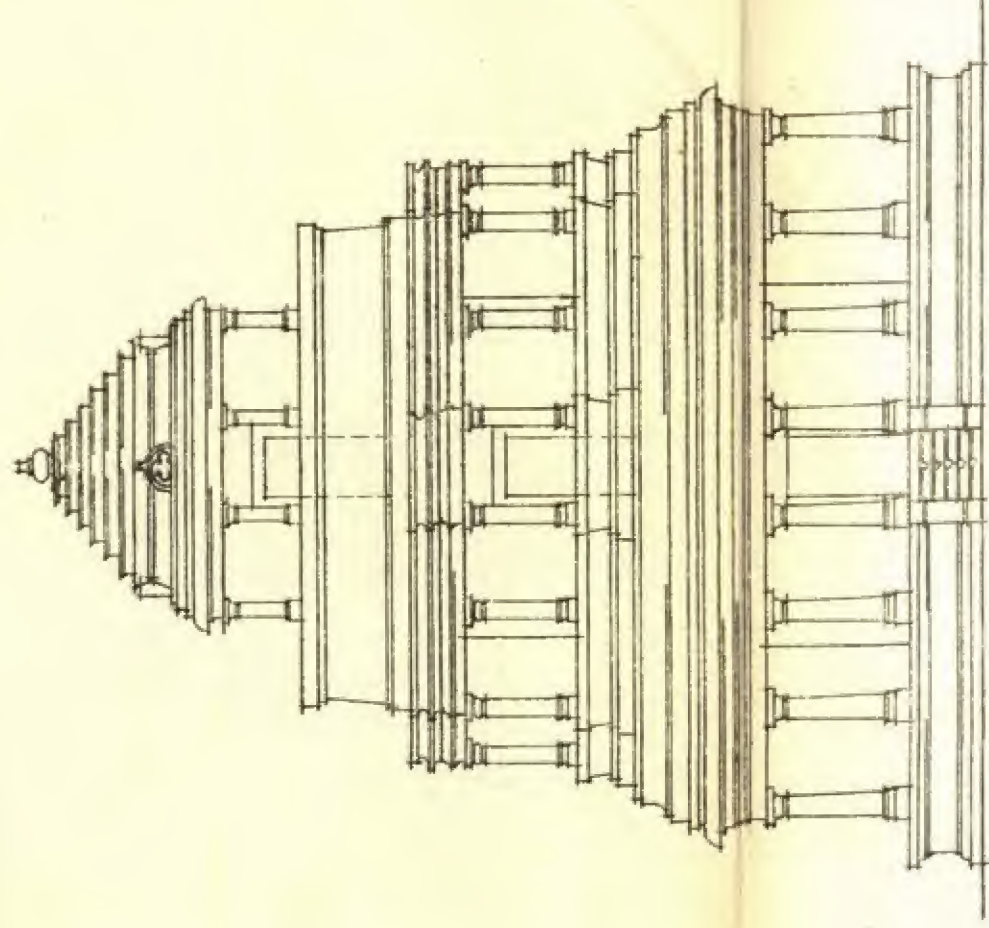
ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW—

— 6 PARTS AS HEIGHT. KESARA = 13 —

KAMALĀNGA AND ABRAHMA-KAUTA = 24 —

MERU-KAUTA = 50 PARTS —



SUKHĀLAYA OR SMALL TYPE

HEIGHT =  $\frac{1}{4}$  TH BREADTH  
= 13 PARTS

SCALE OF 0 1 2 3 4 5 6 7 PARTS





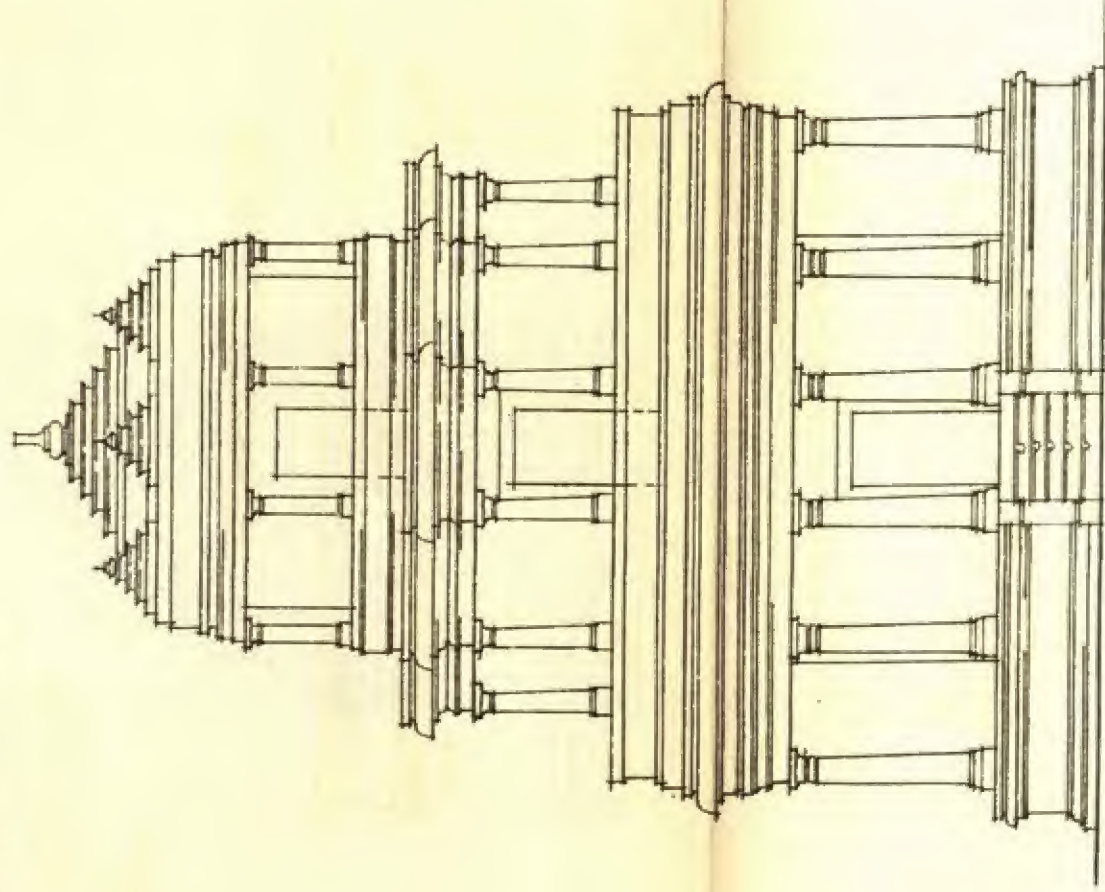
# THE THREE-STOREYED BUILDINGS—CHAPTER XXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW—  
 SRI-KANTA = 6 PARTS AS HEIGHT  
 KESARA = 15  
 KAMALANGA AND BRAHMA-KANTA = 24  
 MERU-KANTA = 30 PARTS



KAILĀSA OR INTERMEDIATE TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
 = 31 PARTS

$17\frac{1}{2}$  PARTS OF MERU-KANTA + 12 PARTS  
 OF KAILĀSA +  $1\frac{1}{2}$  PARTS FOR FINAL MAKE  
 UP 31 PARTS.





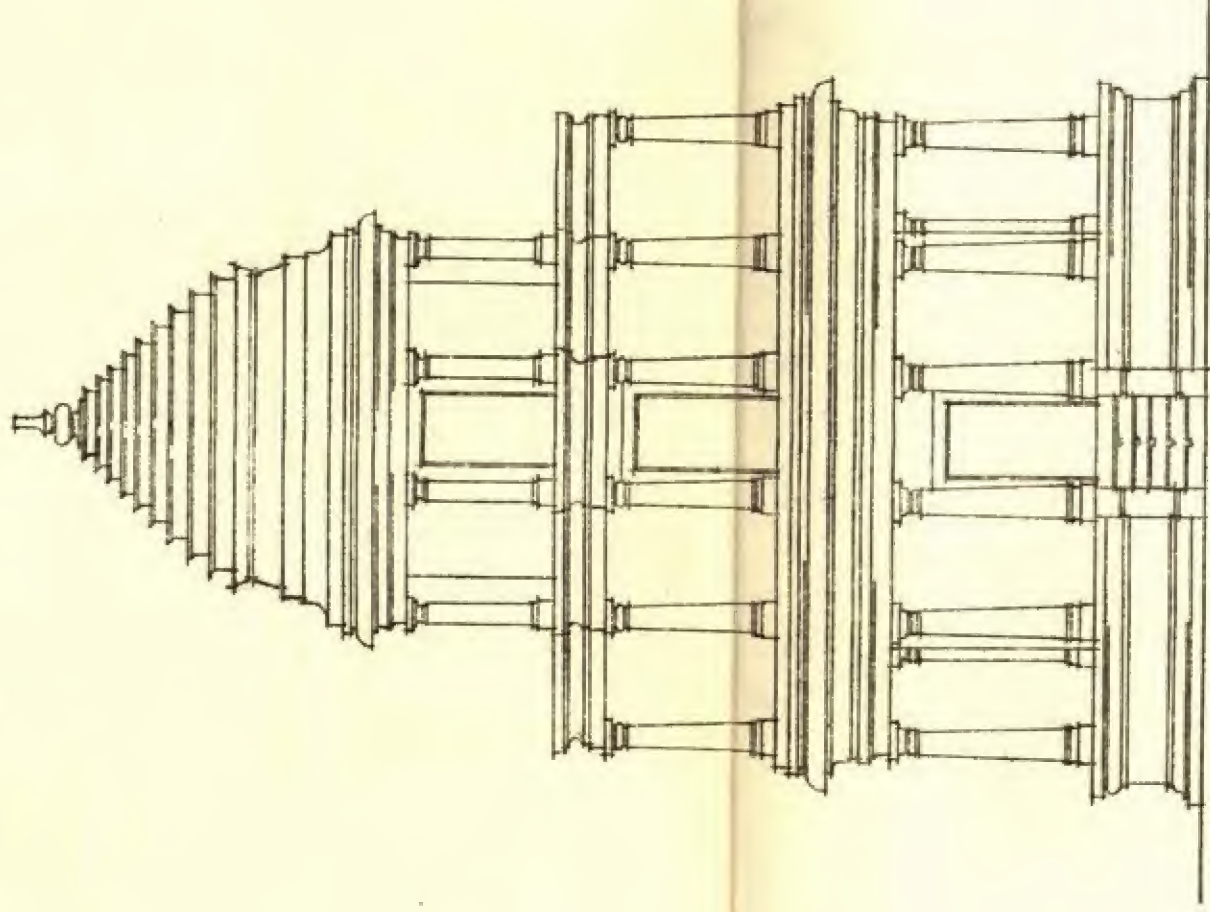
# THE THREE-STOREYED BUILDINGS—CHAPTER XXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW :-  
 ŚRĪ-KĀNTA = 6 PARTS AS HEIGHT, KESARA = 13  
 KAMALĀNGA AND BRAHMA-KĀNTA = 24  
 MERU-KĀNTA = 30 PARTS



ĀSANA OR LARGE TYPE

HEIGHT =  $13\frac{3}{4}$ TH BREADTH  
 = 49 PARTS

THE TOTAL NUMBER OF PARTS SHOULD BE 47½ AND NOT 48 AS MENTIONED IN THE TEXT.

SCALE OF 5 10 15 20 PARTS



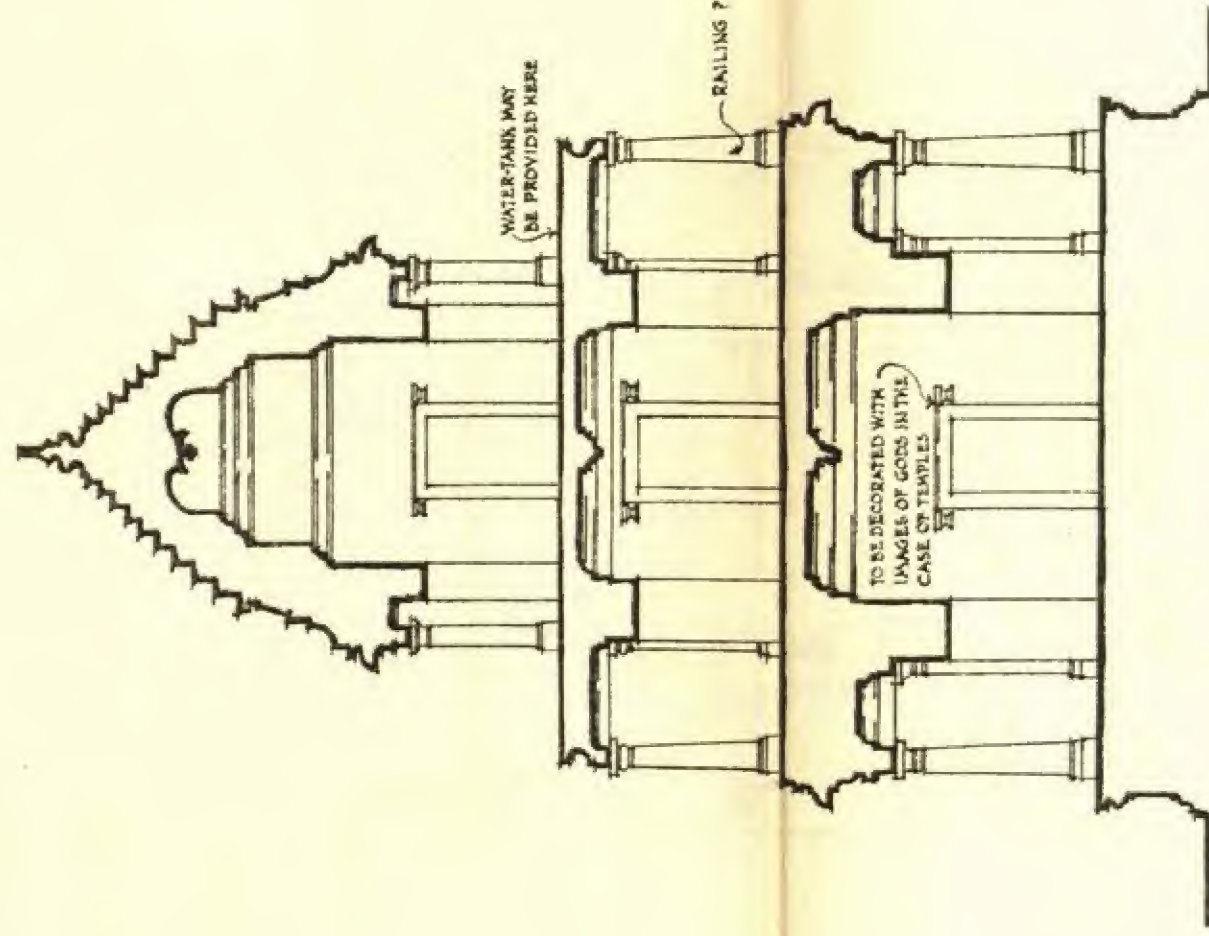


# THE THREE-STOREYED BUILDINGS — CHAPTER XXI

## THE TYPICAL SECTION

NOTE :-

IF THIS IS TO BE USED AS A TEMPLE,  
THE FRITZE AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GODS.



CROSS SECTION  
BASED ON KANA OR LARGE TYPE

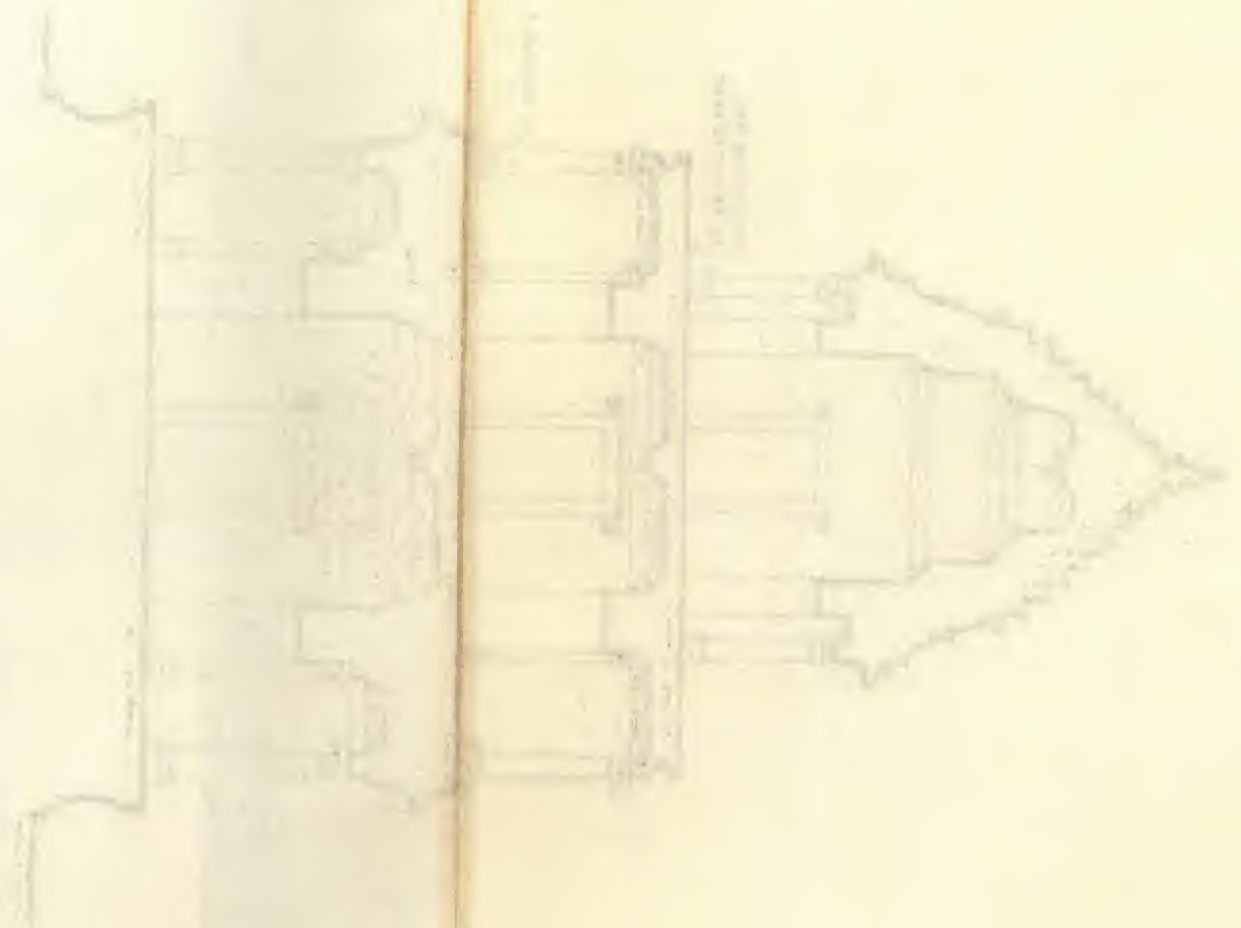
HEIGHT = 12 FT. 6 INCHES

THE LAMAR - A HISTORY OF THE LAMAR

THE LAMAR - A HISTORY OF THE LAMAR

THE LAMAR - A HISTORY OF THE LAMAR

THE LAMAR - A HISTORY OF THE LAMAR



THE LAMAR - A HISTORY OF THE LAMAR

THE LAMAR - A HISTORY OF THE LAMAR

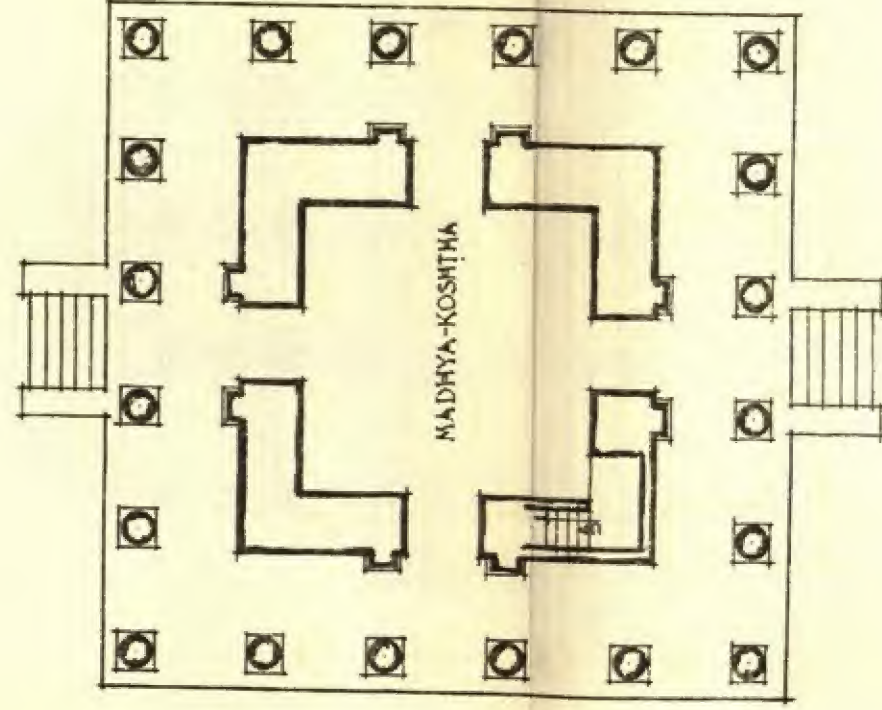


# THE THREE-STOREYED BUILDINGS — CHAPTER XXI THE TYPICAL PLAN

NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS.

SCALE OF  PARTS



SUGGESTED PLAN (GROUND FLOOR)  
BASED ON LARGE TYPE.

THE THREE-STORED BUILDING — CONT'D



THE THREE-STORED BUILDING — CONT'D

THE THREE-STORED BUILDING — CONT'D

THE THREE-STORED BUILDING — CONT'D

THE THREE-STORED BUILDING — CONT'D

THE THREE-STORED BUILDING — CONT'D



# THE FOUR-STOREYED BUILDINGS — CHAPTER XXII

## THE ELEVATION TOWARDS THE BREADTH

NOTE :- SCALE OF 1" = 10' 15 PARTS

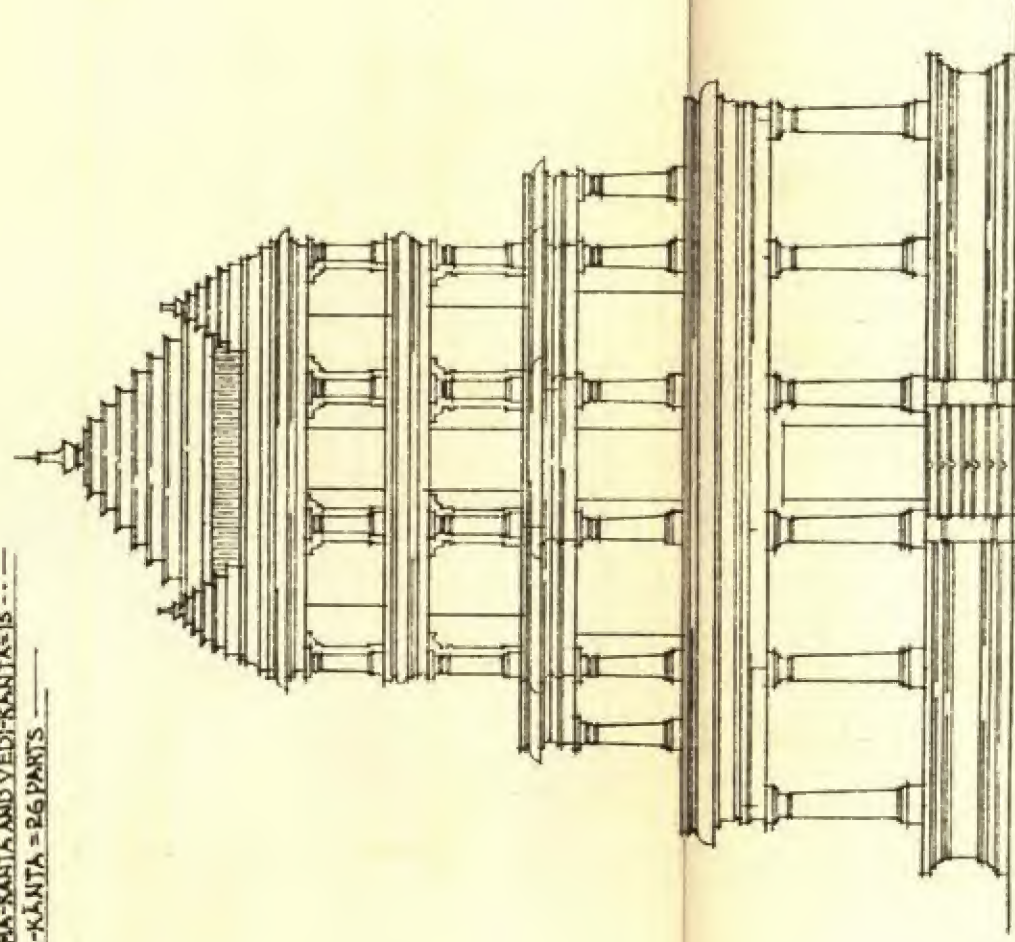
ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW - SADA-SIVA

= 41 PARTS AS HEIGHT, ISVARA-KANTA = 52 --

MAŖCHA-KANTA AND VEDI-KANTA = 15 -- --

INDRA-KANTA = 26 PARTS --



VISHNU-KANTA OR SMALL TYPE

HEIGHT =  $1\frac{1}{4}$  BREADTH  
= 19 PARTS.

THE TOTAL NUMBER OF PARTS SHOULD BE  $19\frac{1}{4}$   
AND NOT 19 AS GIVEN IN THE TEXT.





# THE FOUR-STOURED BUILDINGS, — CHAPTER XXII.

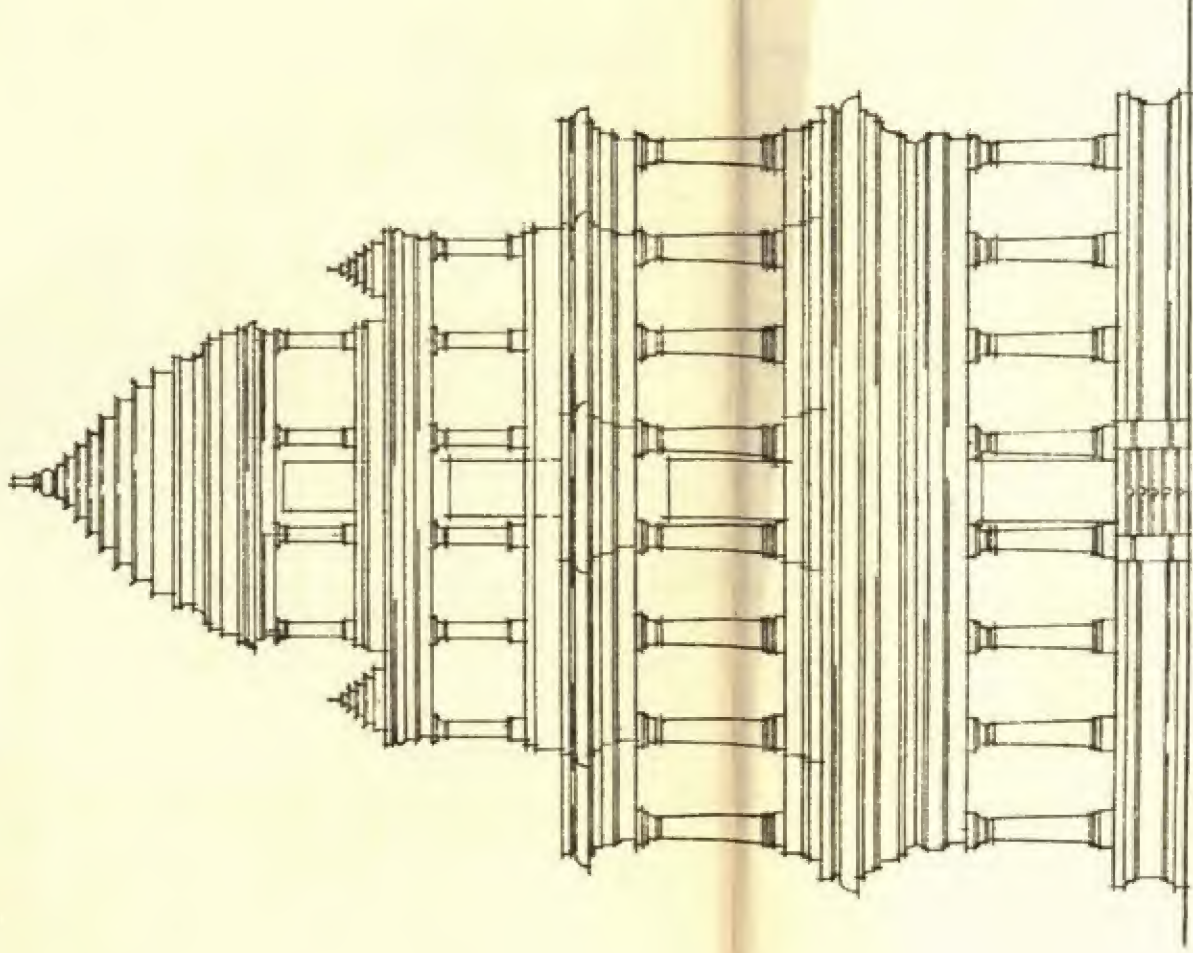
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF 0 5 10 15 PARTS

### NOTE ~

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW —  
 SADĀŚNA = 41 PARTS AS HEIGHT. ISVARAKĀNTA = 32 —  
 MAŌCMA-KĀNTA AND VEDIKĀNTA = 15 —  
 RUDRA-KĀNTA = 26 PARTS.



RUDRA-KĀNTA OR INTERMEDIATE TYPE.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
 = 32 PARTS

THE TOTAL NUMBER OF PARTS SHOULD BE  $32\frac{1}{4}$  AND NOT 32 AS GIVEN IN THE TEXT.





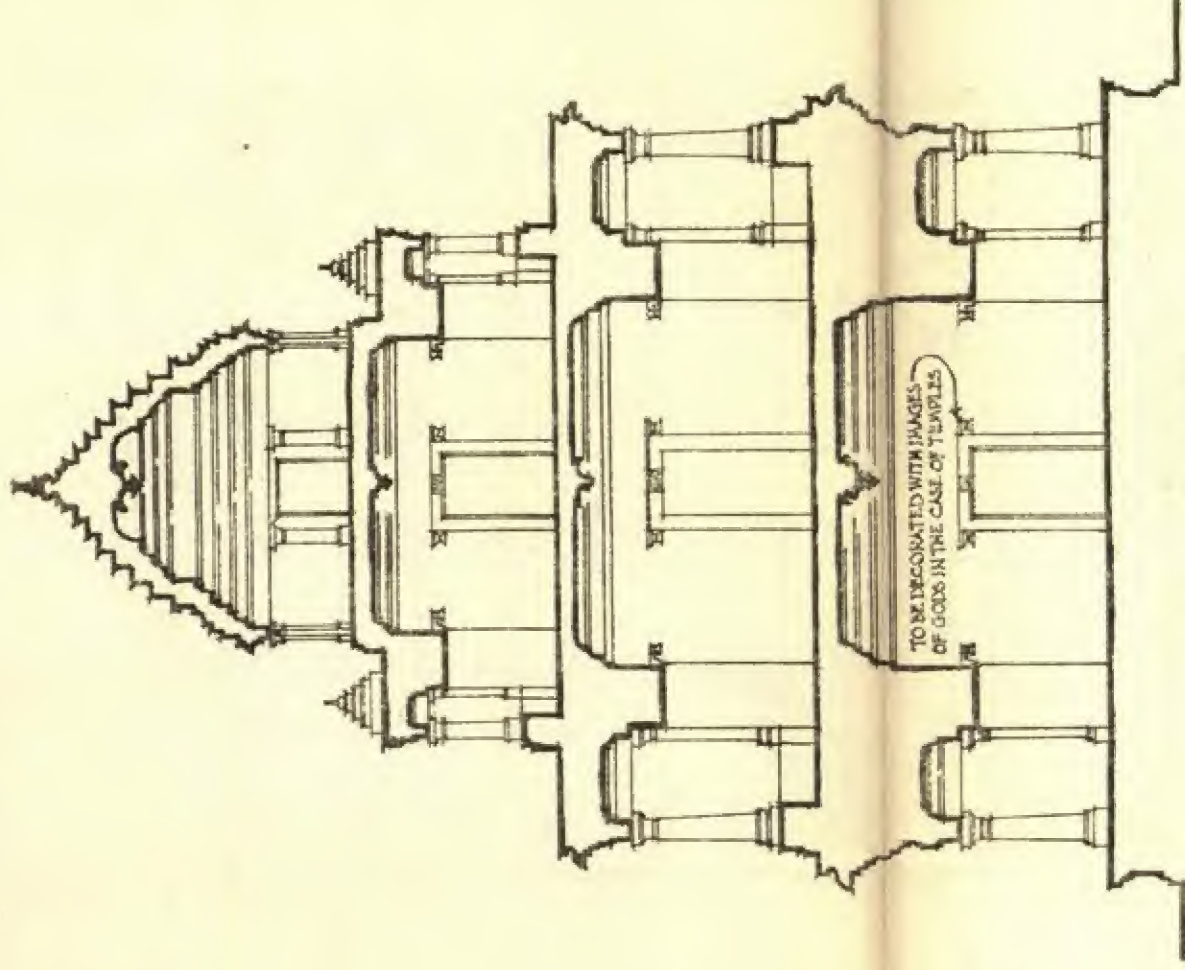
## THE FOUR-STOREYED BUILDINGS—CHAPTER XXII

## THE TYPICAL SECTION



NOTE:—

IF THIS IS TO BE USED AS A TEMPLE

THE FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS

CROSS SECTION

BASED ON RUDRA-KĀNTA OR INTERMEDIATE TYPE

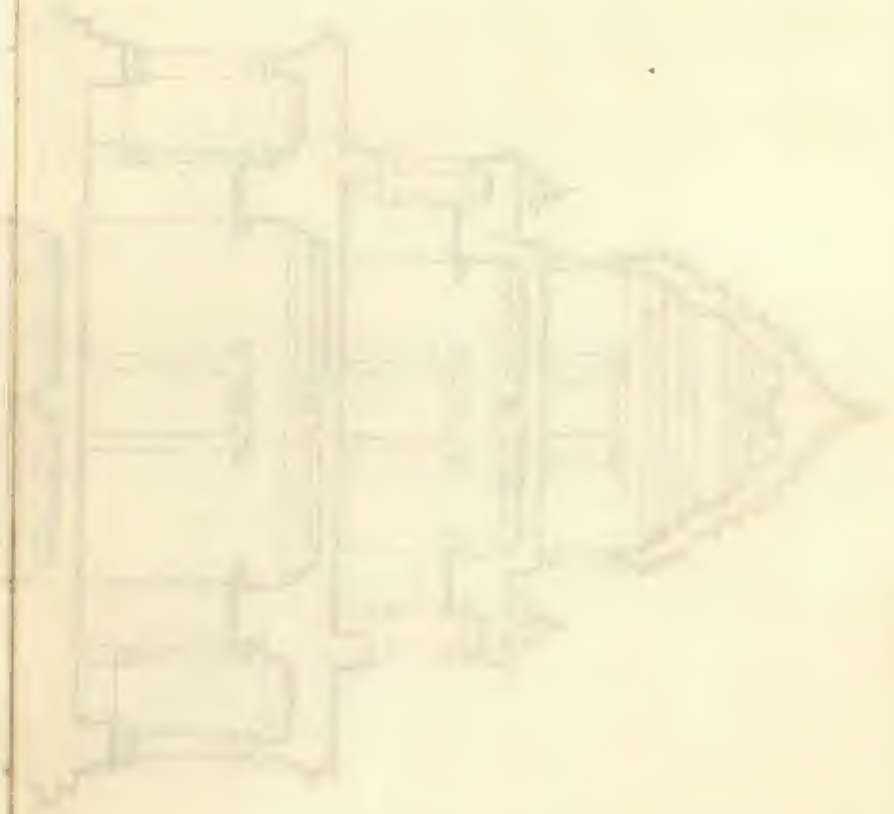
HEIGHT =  $\frac{1}{2}$  BREADTH

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17

17

17



17

17



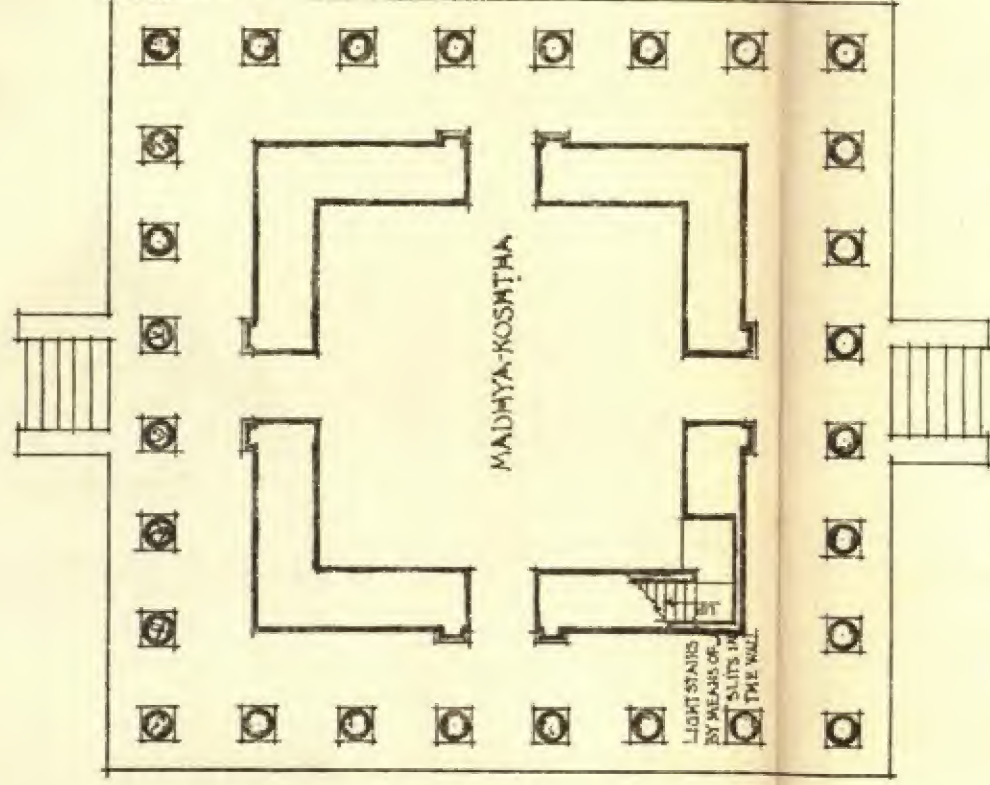
# THE FOUR-STOREYED BUILDINGS — CHAPTER XXII

## THE TYPICAL PLAN.

SCALE OF 1" = 0' 5" 10' 15' PARTS

### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS



SUGGESTED PLAN (GROUND FLOOR)  
BASED ON RUDRA-KANTA OR INTER-MEDIATE TYPE



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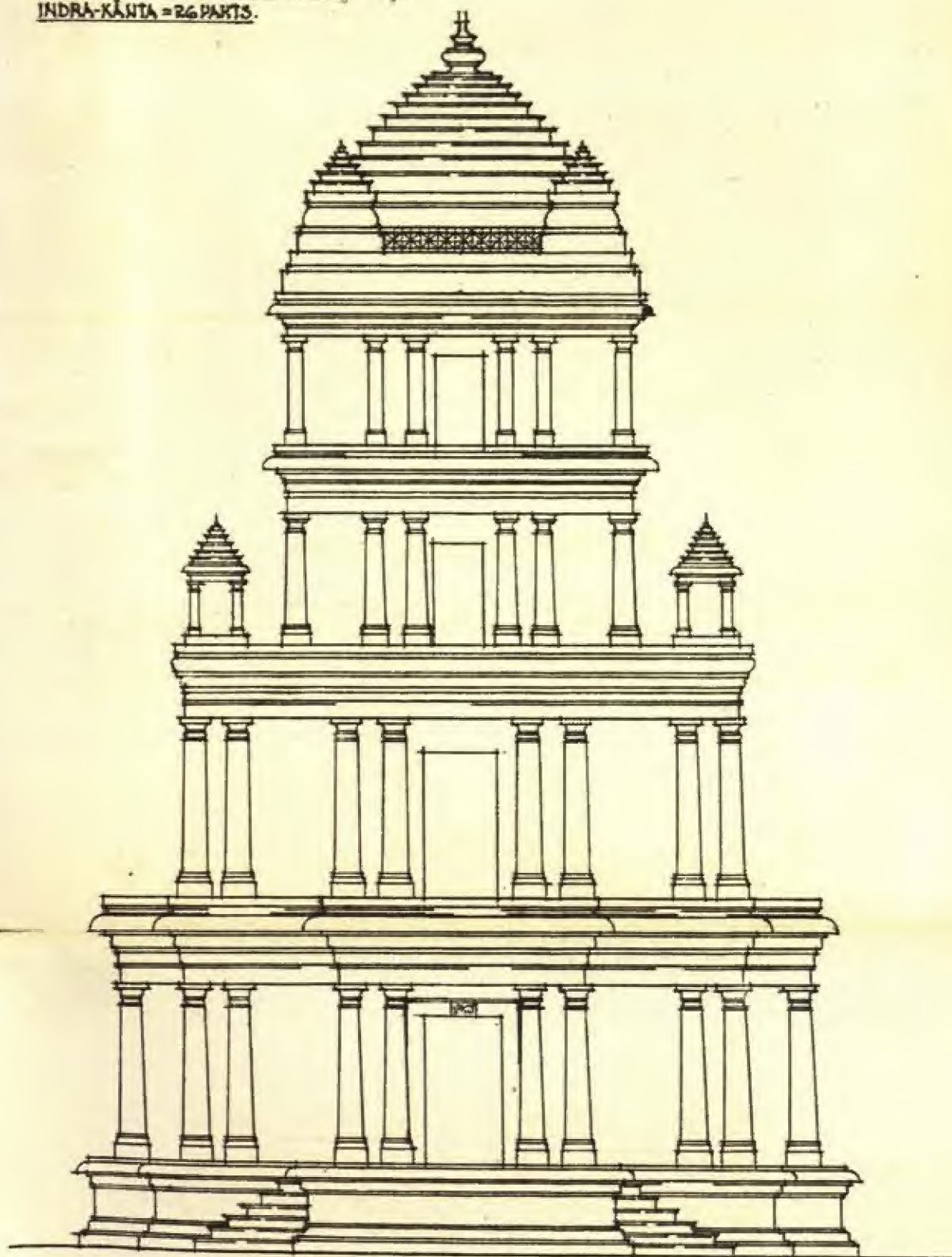
# THE FOUR-STOUREYED BUILDINGS — CHAPTER XXII

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW — SADA-SIVA = 41 PARTS AS HEIGHT, ISVARA-KANTA = 32 — MAÑCHA-KANTA AND VEDI-KANTA = 15 — INDRA-KANTA = 26 PARTS.



CHATUR-MUKHA OR LARGE TYPE

HEIGHT = 2 BREADTH  
= 42 PARTS

SCALE OF 1 0 5 10 15 20 PARTS







# THE FIVE-STOREYED BUILDINGS — CHAPTER XXIII

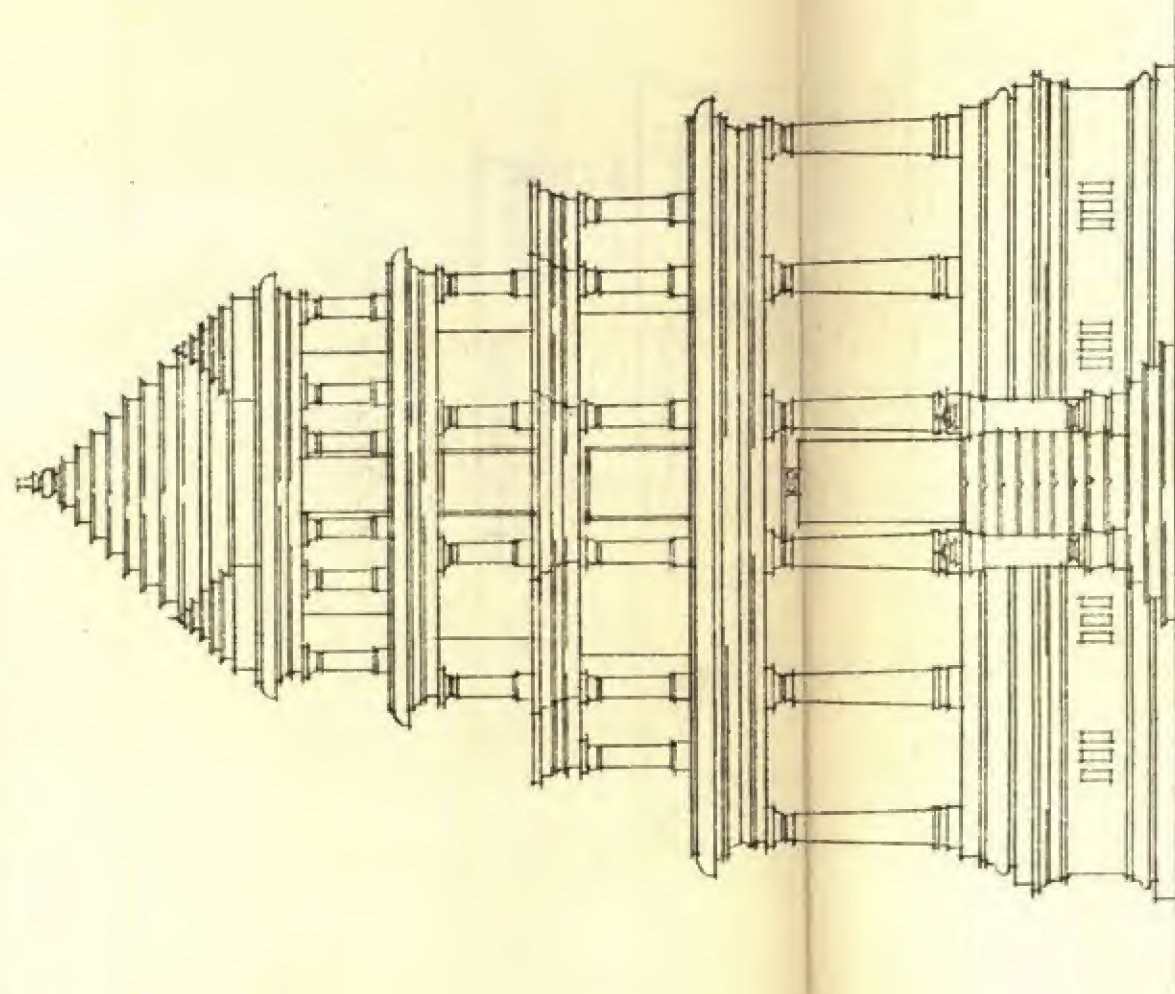
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF 0 5 10 15 PARTS

NOTE :-

ALL THE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER SEVEN TYPES SHOULD BE DRAWN WITH  
THE SAME NUMBER OF PARTS AS HEIGHT, BUT THEY  
DIFFER FROM EACH OTHER ONLY IN MINOR DETAILS.



AIRĀVATA TYPE

HEIGHT =  $\frac{1}{2}$  BREADTH  
= 2.4 PARTS

THE TEXT GIVES AN ACCOUNT OF  
20 PARTS ONLY.





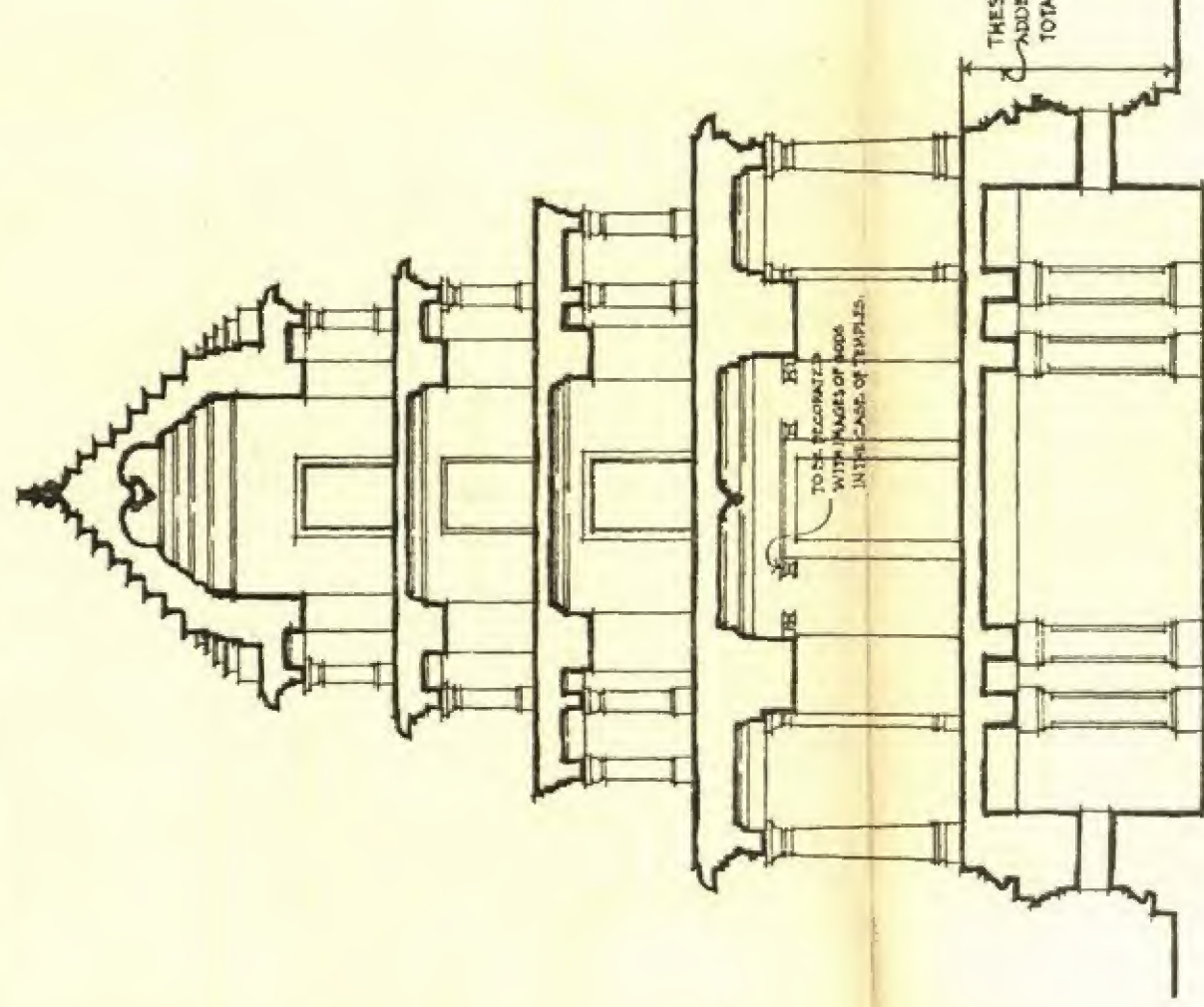
# THE FIVE-STOREYED BUILDINGS — CHAPTER XXIII

## THE TYPICAL SECTION

SCALE OF  15 PARTS

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE  
THE FRIEZE AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GOUR.



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 24 PARTS

THE TEXT GIVES AN ACCOUNT OF 20 PARTS  
WITH FOUR SETS OF COLUMNS. OF THE REMAINING  
FOUR PARTS, 1 FOR FINIAL AND 3 FOR BASEMENT HAVE  
BEEN USED

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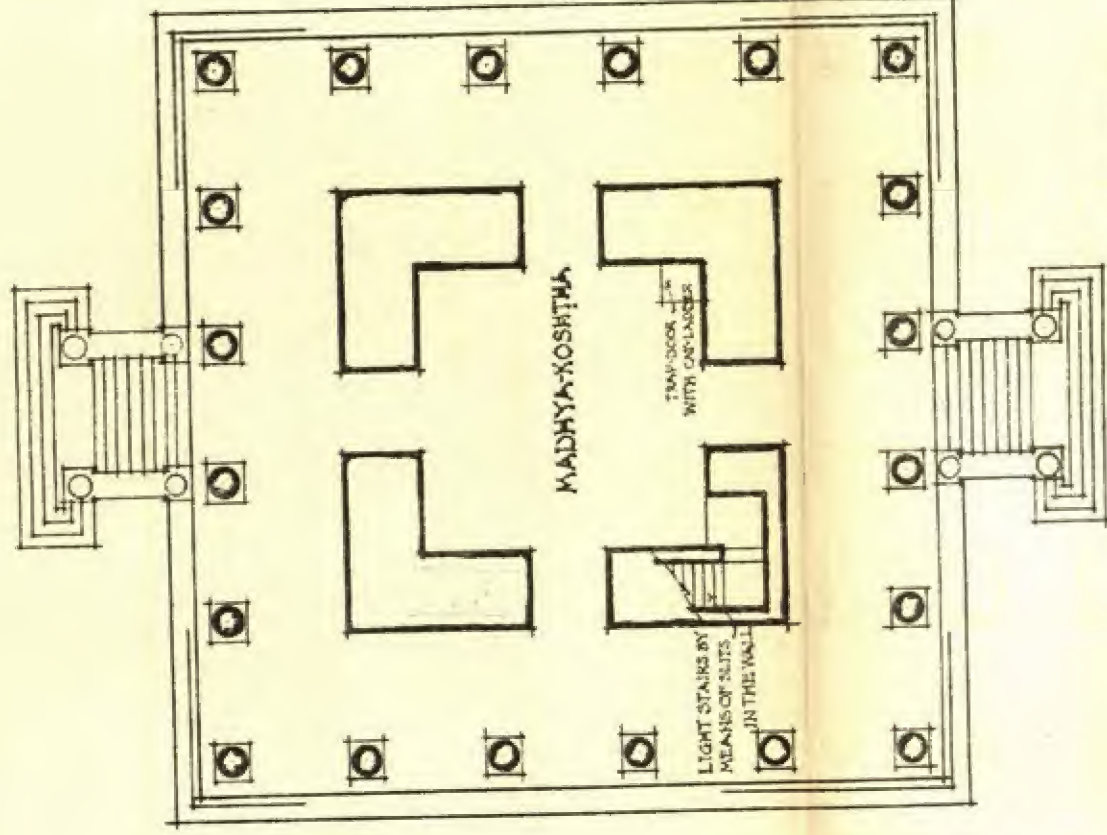
# THE FIVE-STOREYED BUILDINGS.—CHAPTER XXIII

## THE TYPICAL PLAN.

SCALE OF 1" = 10' 15" PARTS

NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAIL.



SUGGESTED PLAN (GROUND FLOOR)

THE STATE OF NEW YORK  
IN SENATE  
JANUARY 1, 1902

REPORT OF THE  
COMMISSIONERS OF THE  
LAND OFFICE

ALBANY:  
J. B. LEECH, STATE PRINTER,  
1902.




SECTION 100-100-100

100-100-100



# THE SIX-STOREYED BUILDINGS — CHAPTER XXIV

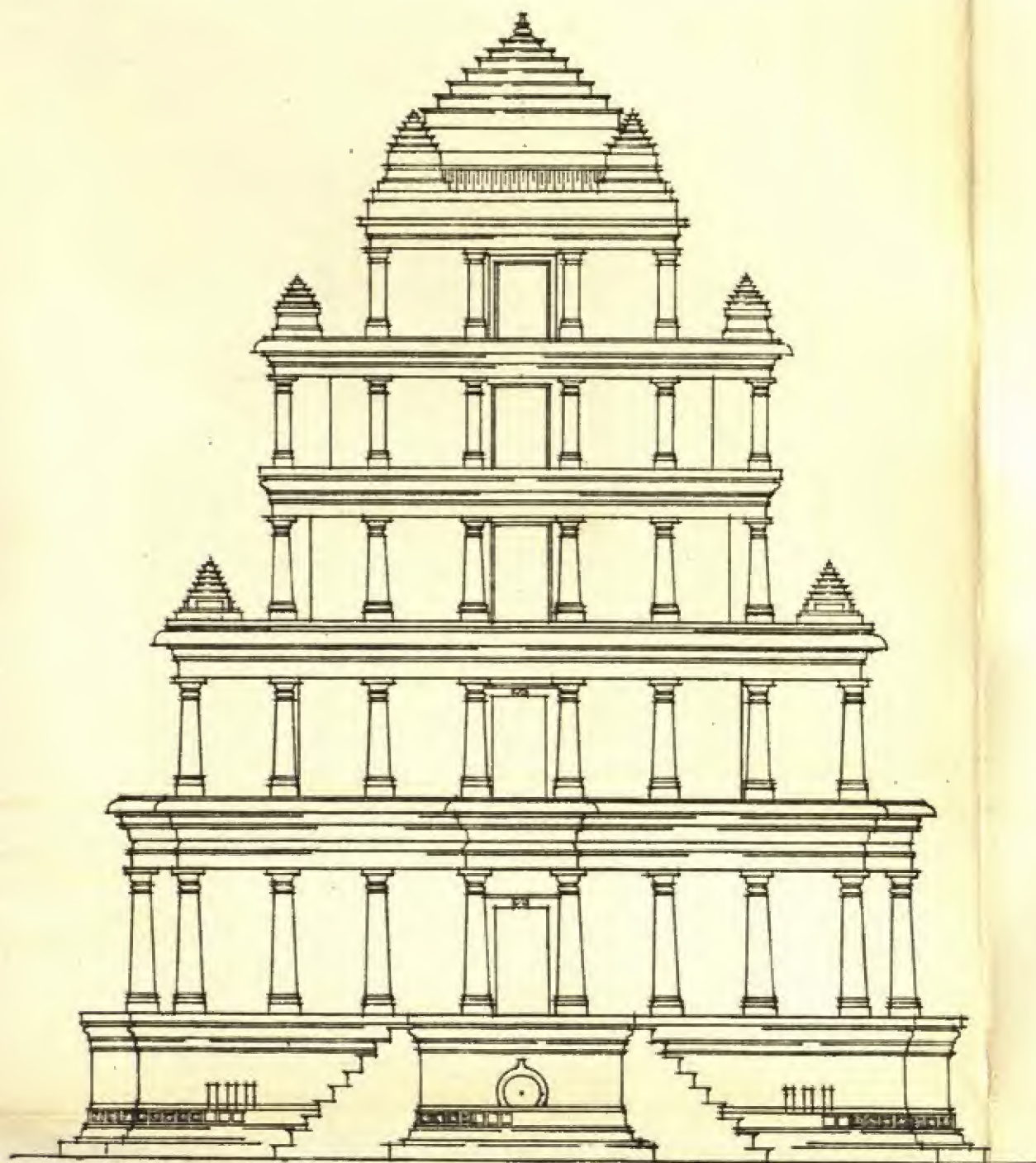
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF  PARTS

NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER TWELVE TYPES SHOULD BE DRAWN WITH  
THE SAME NUMBER OF PARTS AS HEIGHT, BUT THEY DIFFER  
FROM EACH OTHER ONLY IN MINOR DETAILS



PADMA-KĀNTA TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 57 PARTS.

THE TEXT GIVES AN ACCOUNT  
54 PARTS ONLY.

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THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX AND TILDEN FOUNDATIONS

1897

THE NEW YORK PUBLIC LIBRARY  
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1897



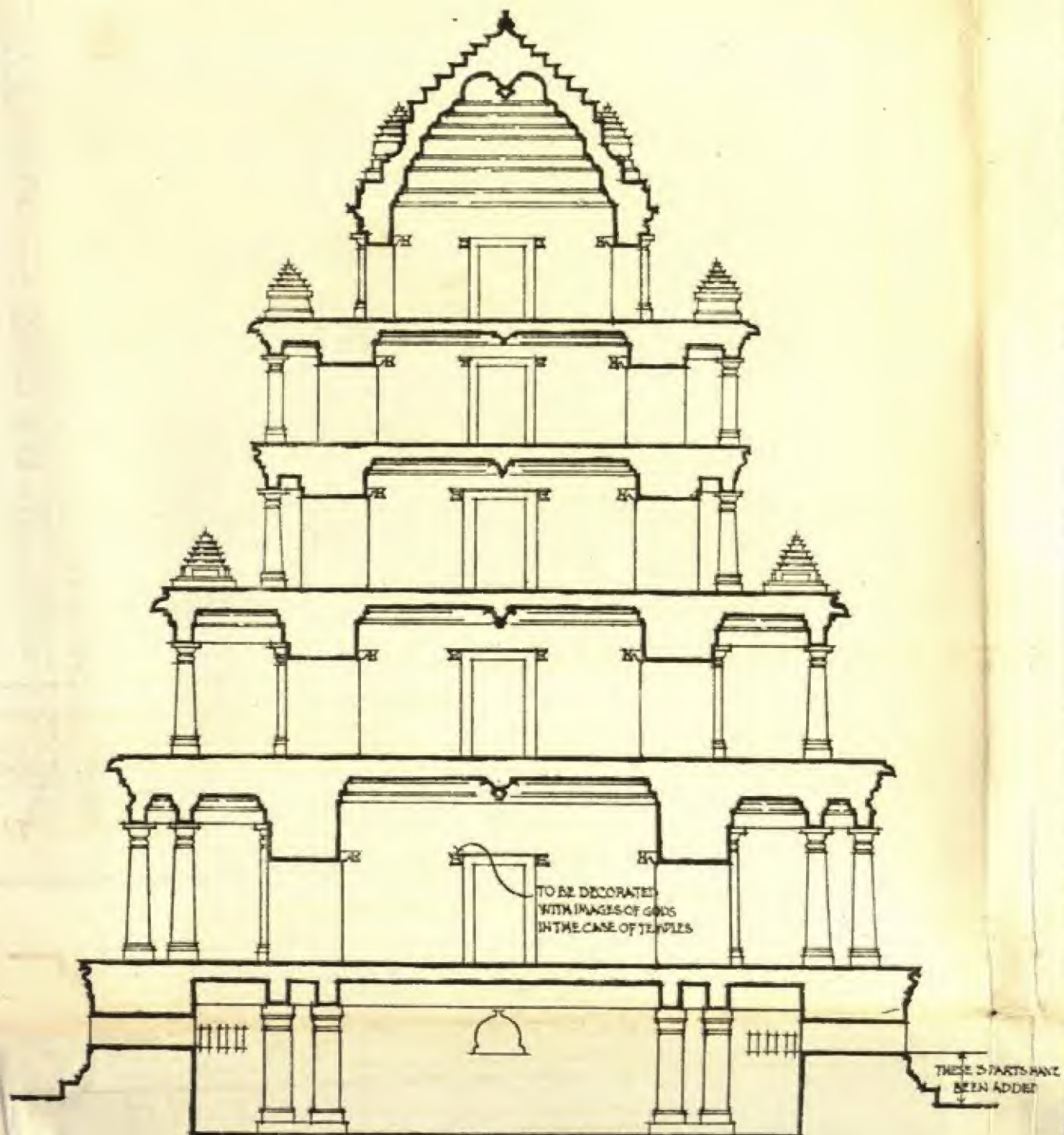
# THE SIX-STOREYD BUILDINGS — CHAPTER XXIV

## THE TYPICAL SECTION

SCALE OF 0 5 10 15 20 25 PARTS

### NOTE:-

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 57 PARTS.

THE TEXT GIVES AN ACCOUNT OF 54 PARTS ONLY WITH  
FIVE SETS OF COLUMNS. OF THE REMAINING 4 PARTS, 1  
FOR FINIAL AND 3 FOR EXTRA PLINTH HAVE BEEN USED

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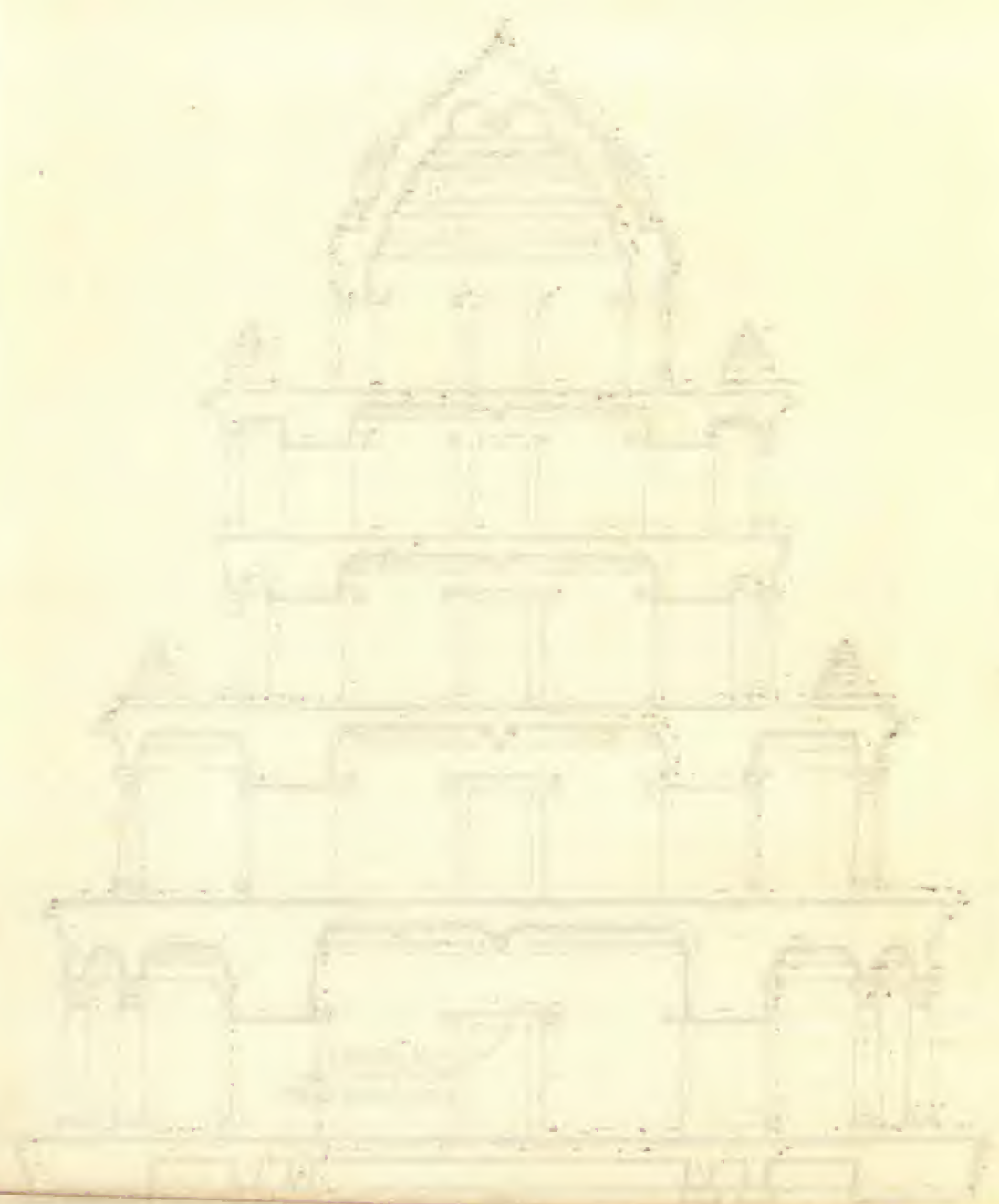


Fig. 1. Temple of Apollo

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 LIBRARY

THE UNIVERSITY OF CHICAGO  
 LIBRARY  
 1100 EAST 58TH STREET  
 CHICAGO, ILL. 60637



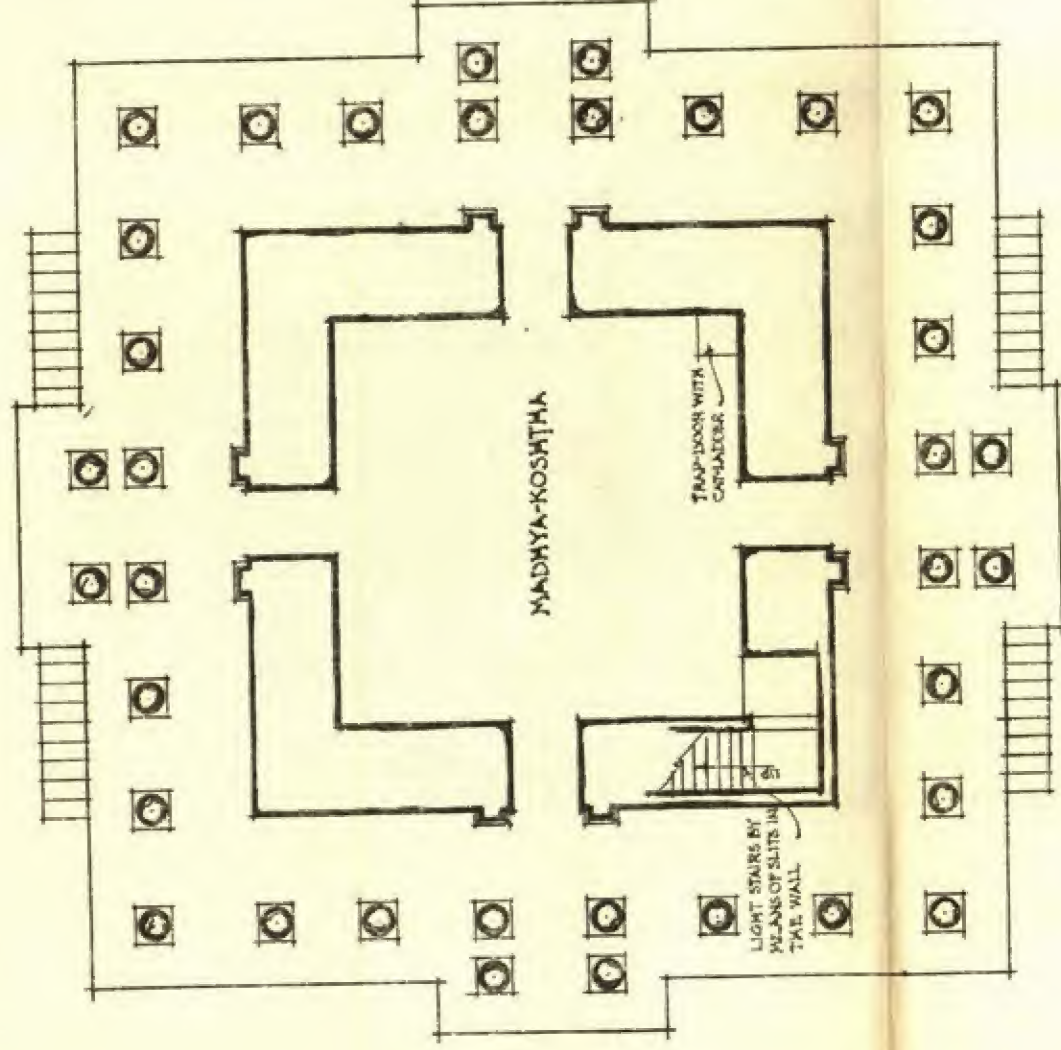
# THE SIX-STOURED BUILDINGS — CHAPTER XXIV

## THE TYPICAL PLAN

SCALE OF 0 5 10 15 20 25 PARTS

NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAIL.



SUGGESTED PLAN (GROUND FLOOR)





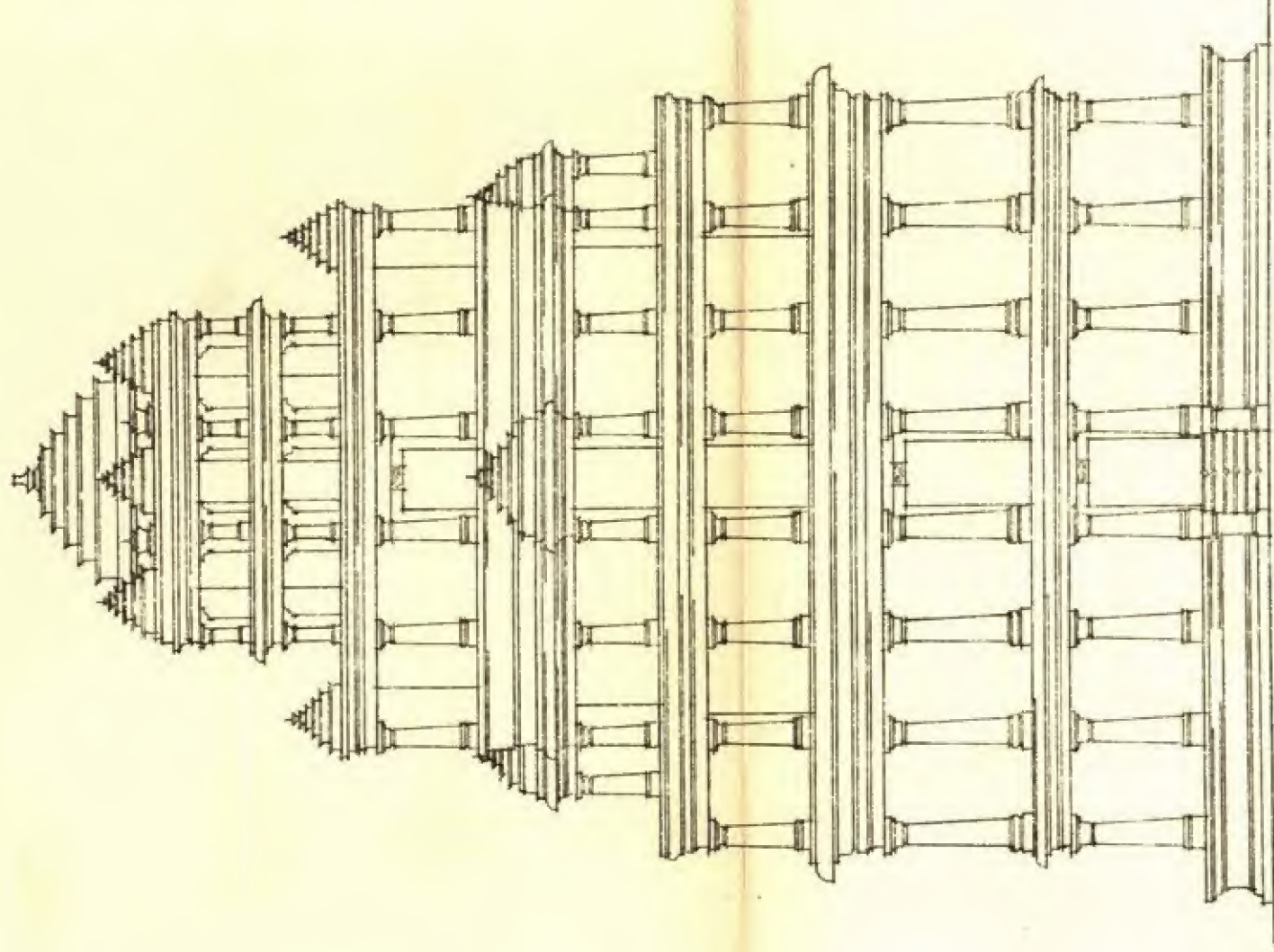
# THE SEVEN-STOREYED BUILDINGS—CHAPTERXXXV

## THE ELEVATION TOWARDS THE BREADTH

### NOTE

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER SEVEN TYPES SHOULD BE DRAWN WITH THE SAME NUMBER OF PARTS AS HEIGHT BUT THEY DIFFER FROM EACH OTHER ONLY IN MINOR DETAILS.



PUNḌARĪKA TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 25 PARTS.

THE TOTAL NUMBER OF PARTS SHOULD BE 37½ AND NOT 35 AS MENTIONED IN THE TEXT.

SCALE OF 0 5 10 15 20 PARTS



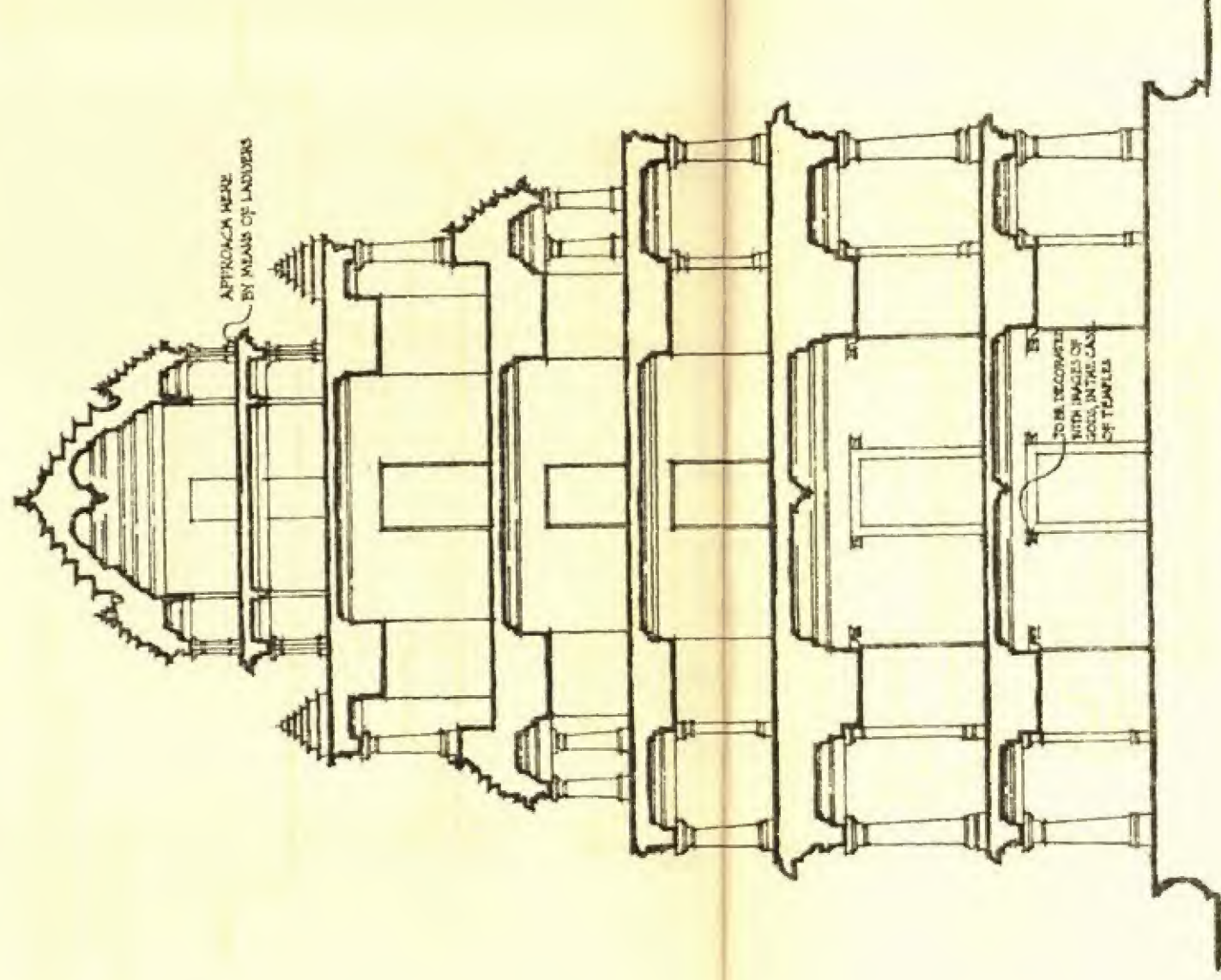
# THE SEVEN-STOREYED BUILDINGS — CHAPTER XXXV

## THE TYPICAL SECTION

SCALE OF 1 0 5 10 15 20 PARTS

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
TRIPLE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 53 PARTS 7

THE TOTAL NUMBER OF PARTS SHOULD  
BE 57 1/2 AND NOT 55 AS MENTIONED IN THE TEXT.







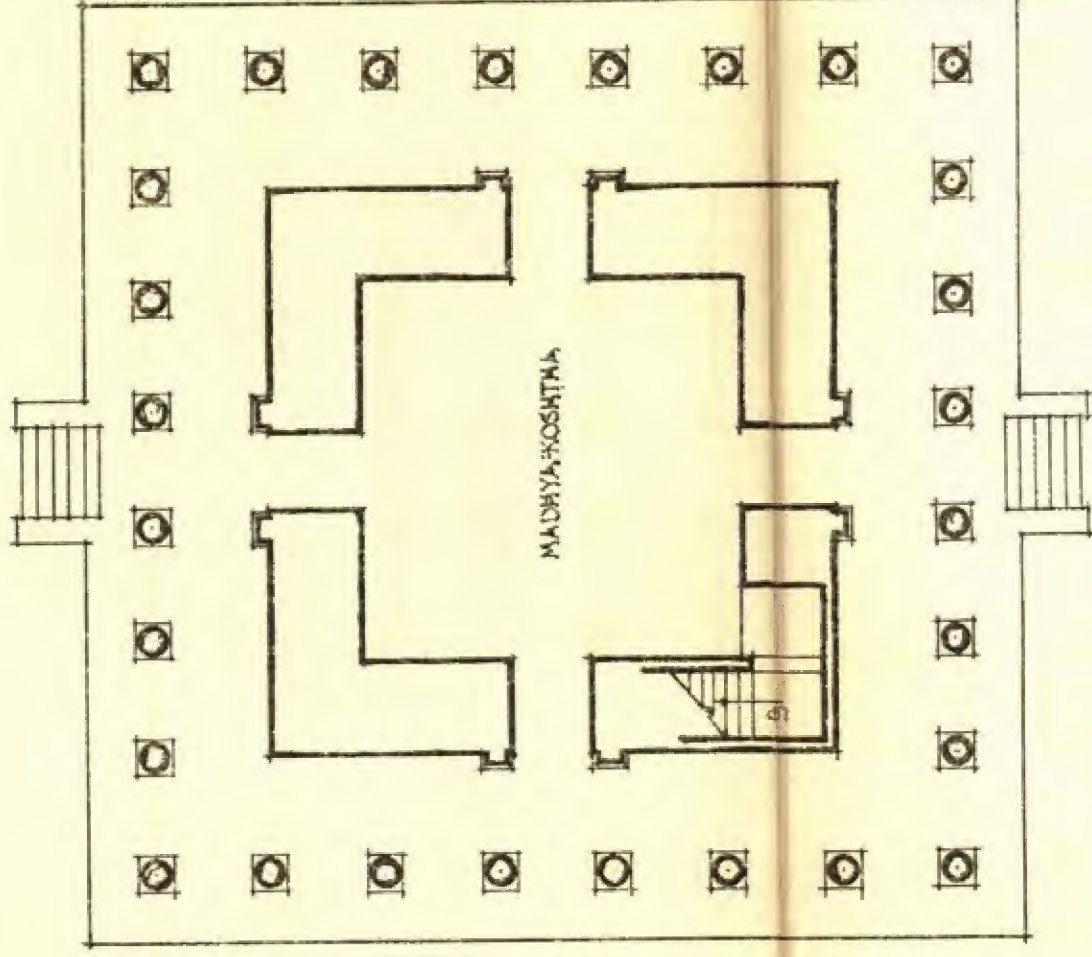


# THE SEVEN-STOREYED BUILDINGS—CHAPTER XXV

## THE TYPICAL PLAN

### NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS WITH  
SLIGHT DIFFERENCE IN DETAIL.



SUGGESTED PLAN (GROUND FLOOR)

SCALE OF 1" = 0 5 10 15 20 PARTS

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CHICAGO, ILL.

1955

THE UNIVERSITY OF CHICAGO PRESS





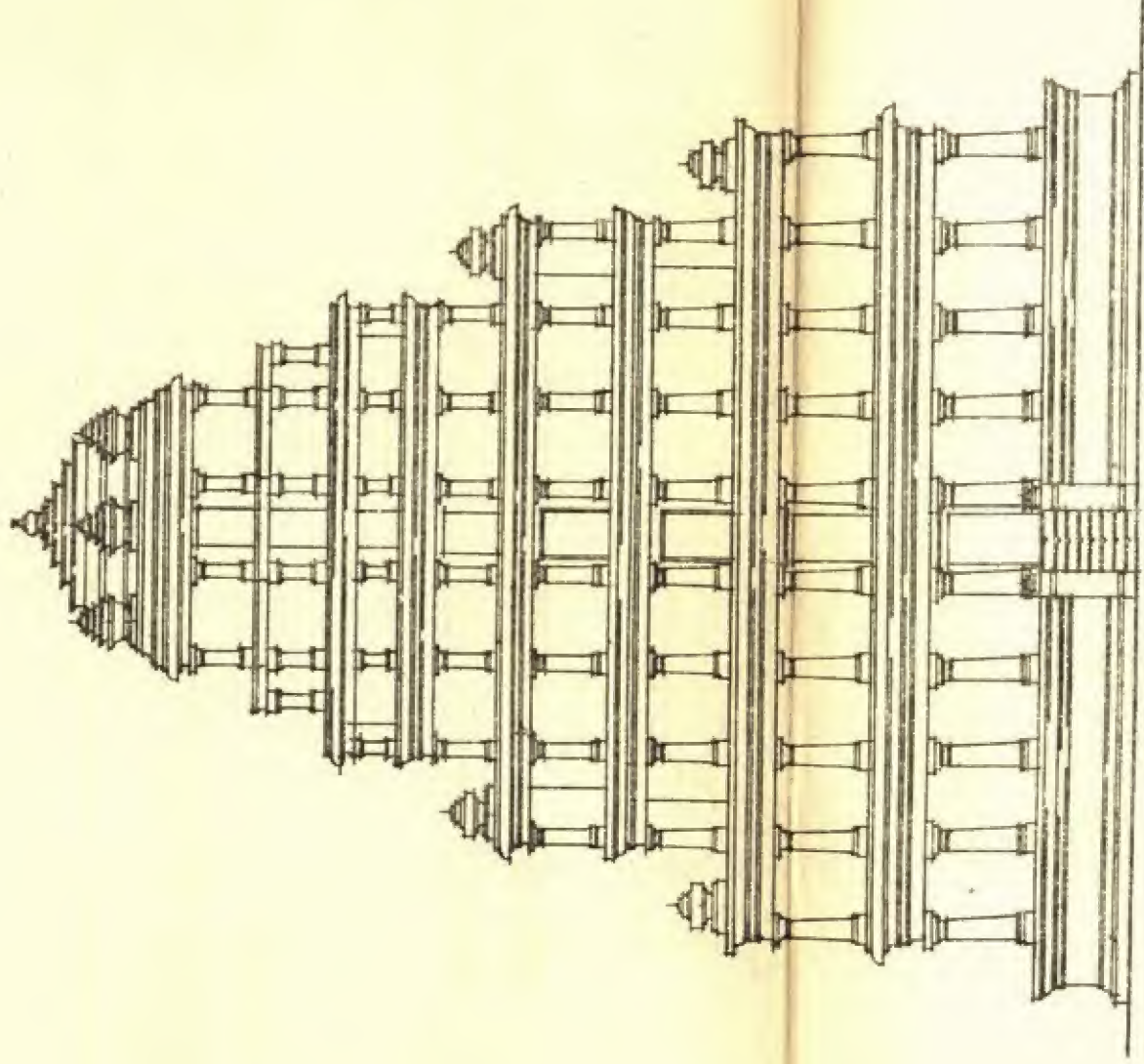
# THE EIGHT-STOREYED BUILDINGS — CHAPTER XXVI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER TYPE NOT DRAWN SHOULD HAVE 48 PARTS  
AS HEIGHT, IT DIFFERS FROM THIS ONE IN MINOR DETAILS



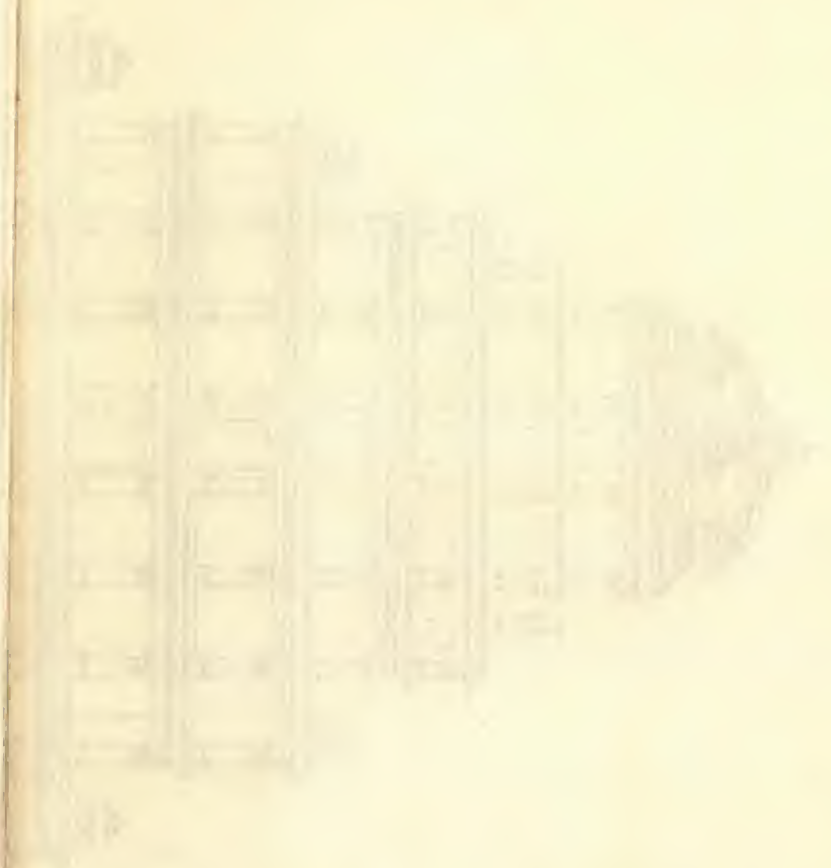
ELEVATION

HEIGHT =  $1\frac{1}{4}$  BREADTH  
= 41 PARTS

SCALE OF 1 0 5 10 15 20 PARTS

THE HEIGHT OF THE PLINTH HAS BEEN TAKEN  
TO BE  $3\frac{1}{2}$  INSTEAD OF 8 TO MAKE THE TOTAL  
NUMBER OF PARTS 41.

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Architectural drawing of a building  
with a dome and a grid-like facade.  
The drawing is a pencil sketch on a  
yellowed piece of paper.

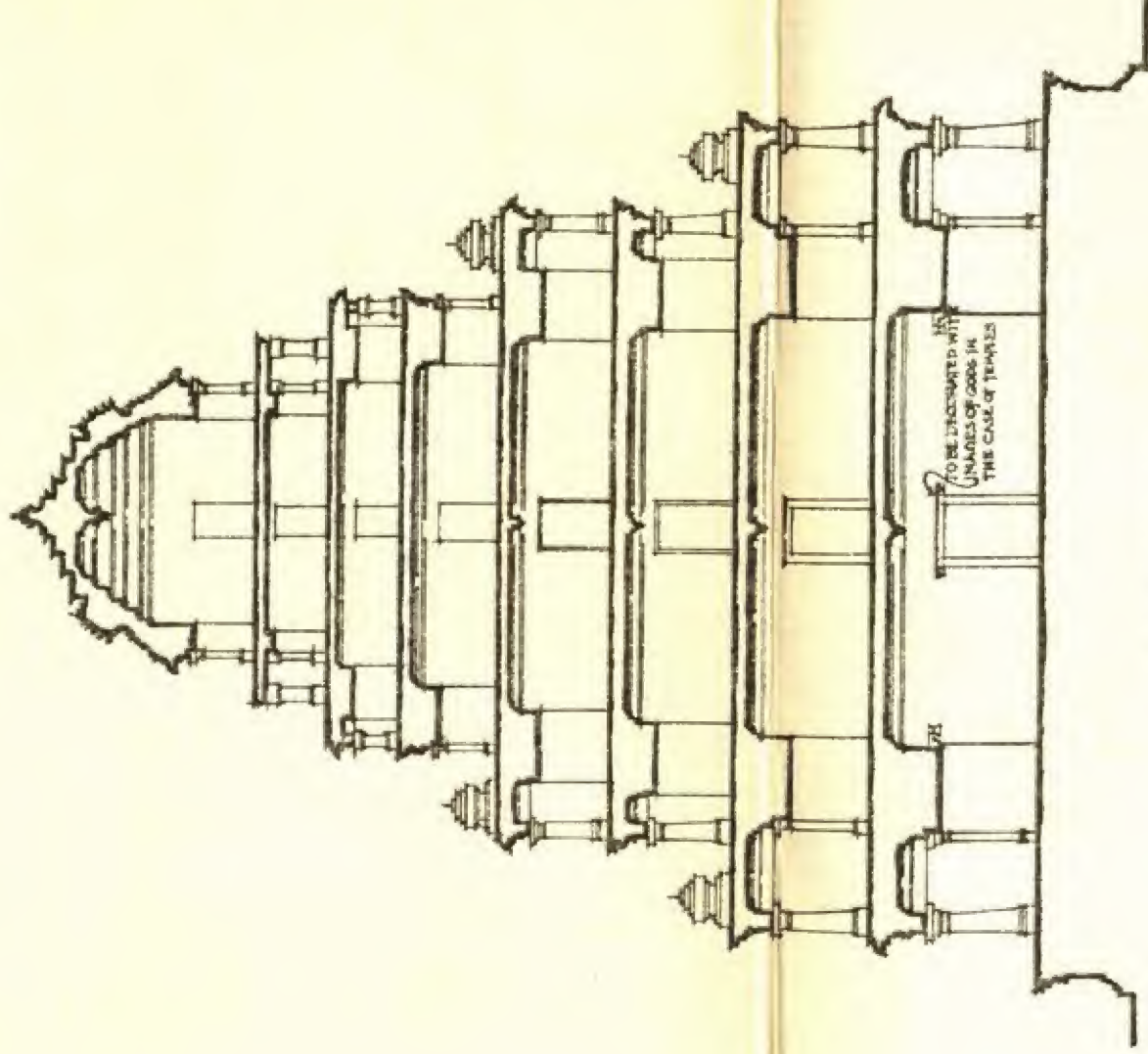
Architectural drawing of a building  
with a dome and a grid-like facade.  
The drawing is a pencil sketch on a  
yellowed piece of paper.



# THE EIGHT-STOURED BUILDINGS, — CHAPTER XXVI. THE TYPICAL SECTION

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION.

HEIGHT  $\approx 1\frac{1}{4}$  BREADTH  
= 41 PARTS

SCALE OF 1 0 5 10 15 20 PARTS

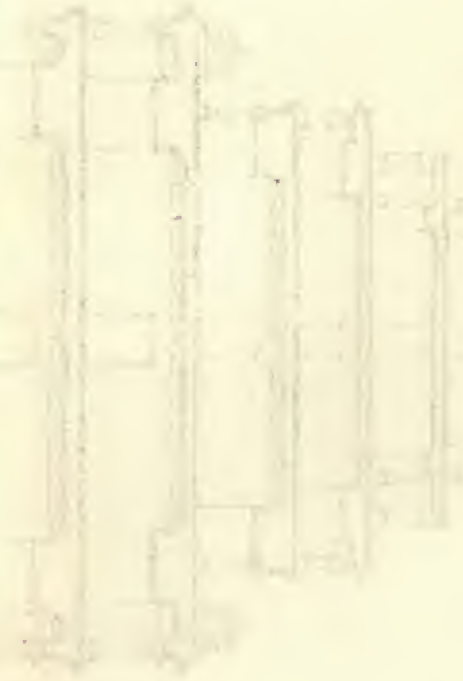
THE HEIGHT OF THE PLINTH HAS BEEN TAKEN  
TO BE  $3\frac{1}{2}$  INSTEAD OF 3 TO MAKE THE TOTAL  
NUMBER OF PARTS 41

1750-1800

1750-1800

1750-1800

1750-1800



1750-1800

1750-1800

1750-1800



## THE EIGHT-STOREYED BUILDINGS — CHAPTER XXVI

## SUGGESTIONS FOR PLANS IN GENERAL.

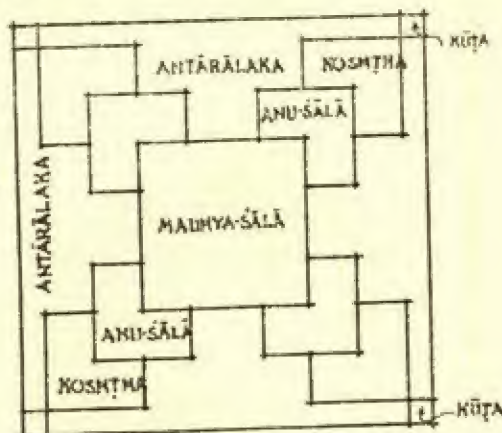
SCALE OF 0 5 10 15 20 25 PARTS

## NOTE:—

FIGS. 1 AND 2 — BHŪ-KĀNTA AND SMALL TYPE.

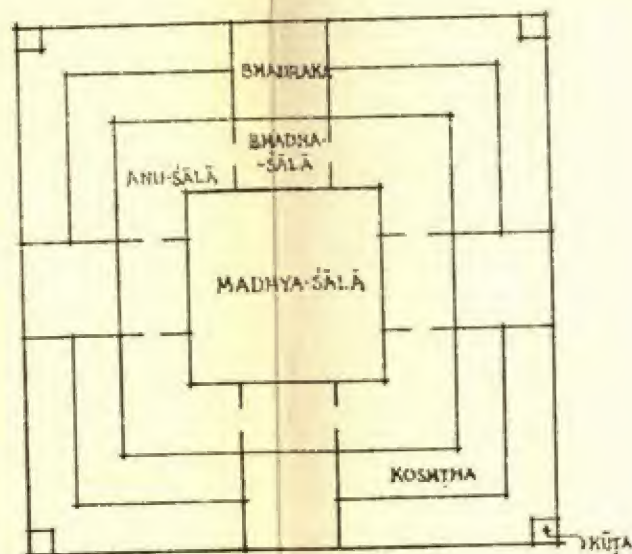
FIG. 3. — SVARGA-KĀNTA AND INTERMEDIATE TYPE.

FIG. 4 — MAHĀ-KĀNTA AND LARGE TYPE.



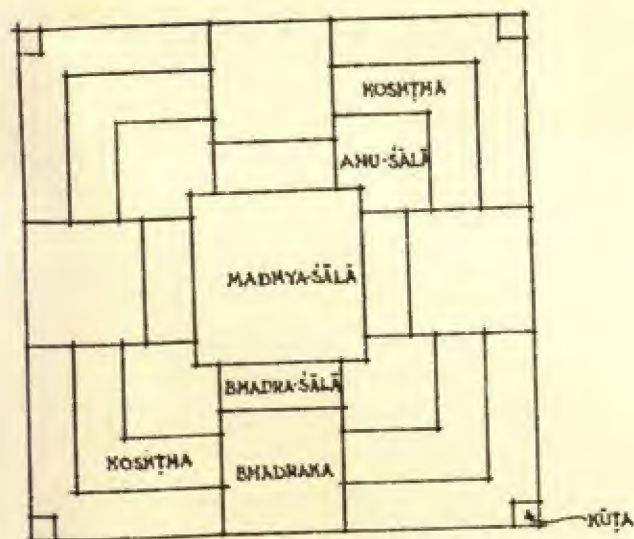
PLAN WITH 17 PARTS

FIG. 1.



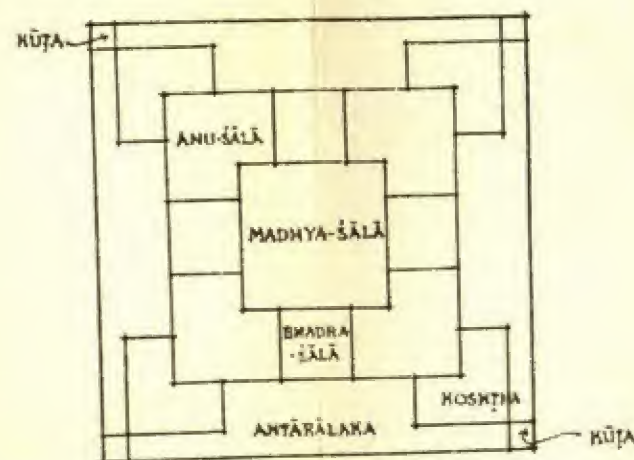
PLAN WITH 22 PARTS.

FIG. 4.



PLAN WITH 21 PARTS

FIG. 3.



PLAN WITH 18 PARTS.

FIG. 2.

THE EIGHT SQUARES OF THE  
 4x4 MATHS PUZZLE

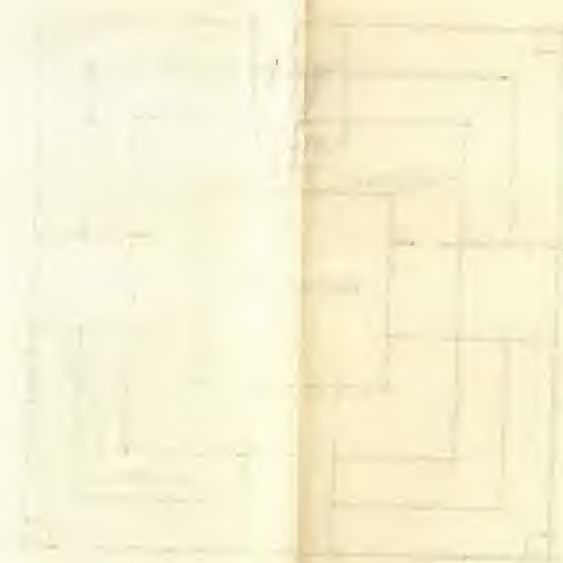


FIGURE 1



FIGURE 2

THE EIGHT SQUARES OF THE  
 4x4 MATHS PUZZLE



FIGURE 3



FIGURE 4



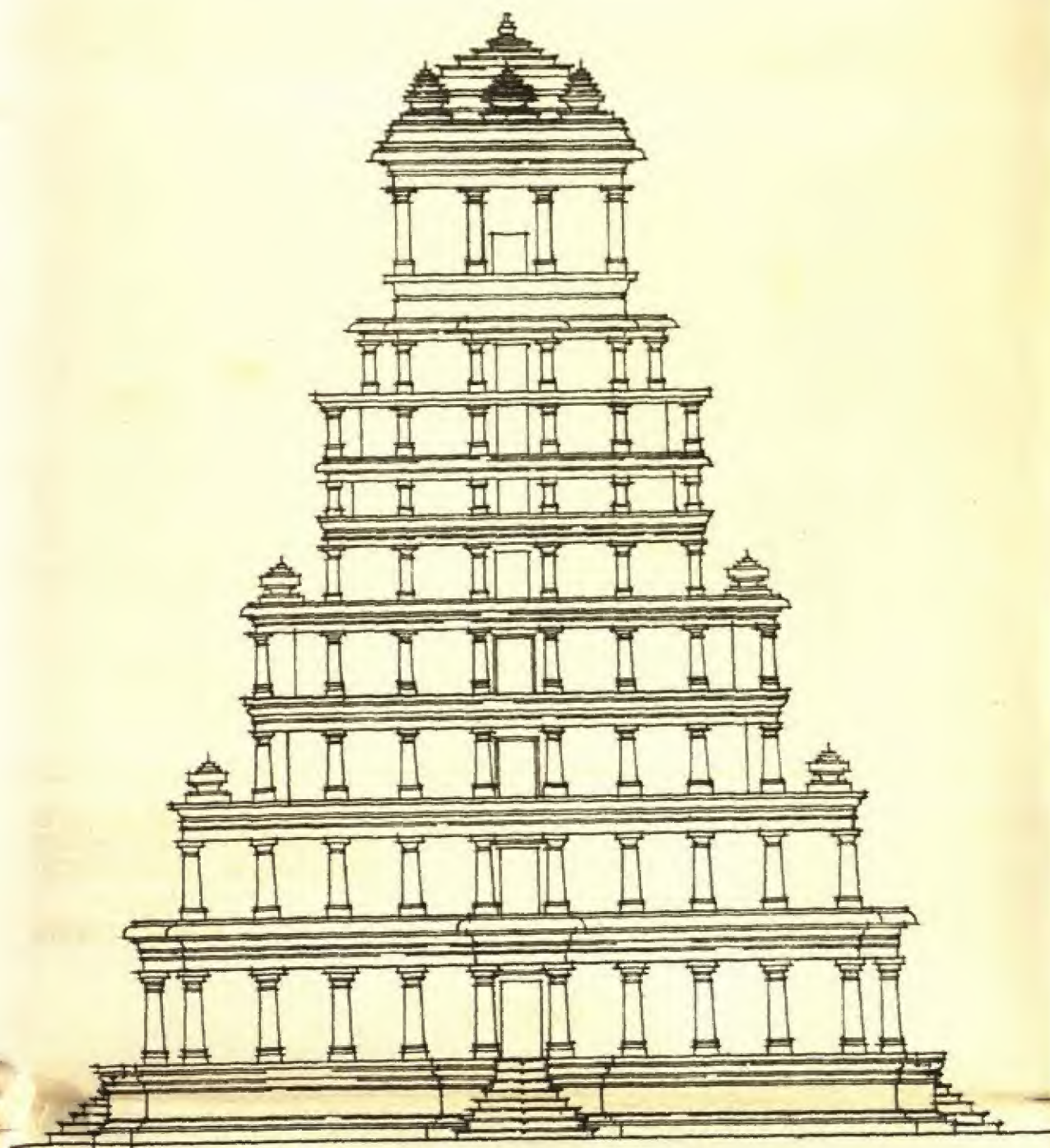
# THE NINE-STOREYED BUILDINGS — CHAPTER XXVII

## THE ELEVATION TOWARDS THE BREADTH

NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN  
DETAIL TO BE INDICATED IN THE SECTION

SCALE OF 0 5 10 15 20 25 PARTS



ELEVATION.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 31 PARTS

THE HEIGHT (31 PARTS) HAS BEEN OBTAINED  
BY ADDING 10 WITH 41 PARTS (THE HEIGHT  
OF THE EIGHT-STOREYED BUILDING)

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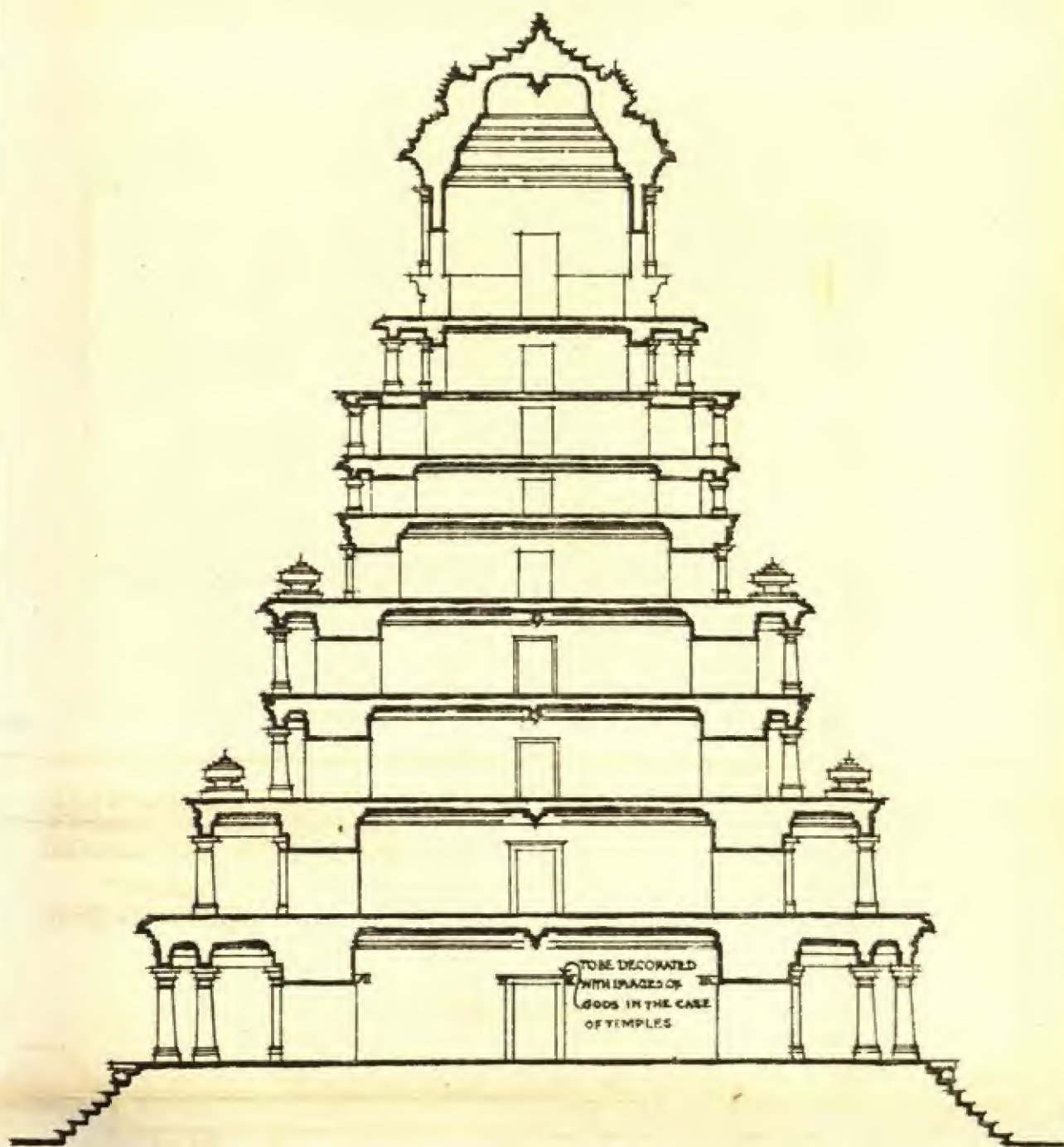


# THE NINE-STOURED BUILDINGS — CHAPTER XXVII. THE TYPICAL SECTION.

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS

SCALE OF 1 5 10 15 20 25 PARTS



CROSS SECTION.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 51 PARTS

THE HEIGHT (51 PARTS) HAS BEEN OBTAINED  
BY ADDING 10 WITH 41 PARTS (THE HEIGHT  
OF THE EIGHT-STOURED BUILDING)

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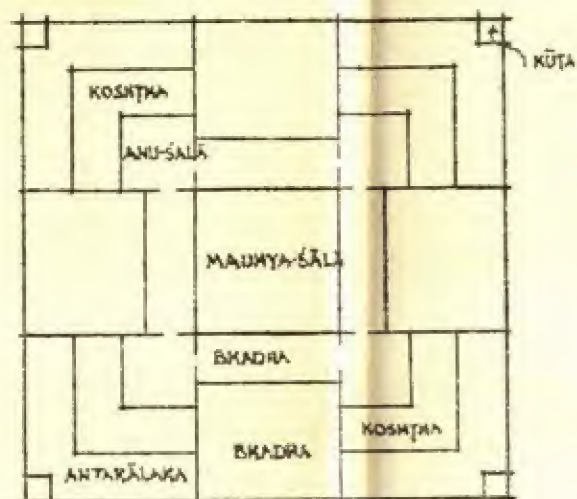
# THE NINE-STOREYED BUILDINGS — CHAPTER XXVII

## SUGGESTIONS FOR PLANS IN GENERAL

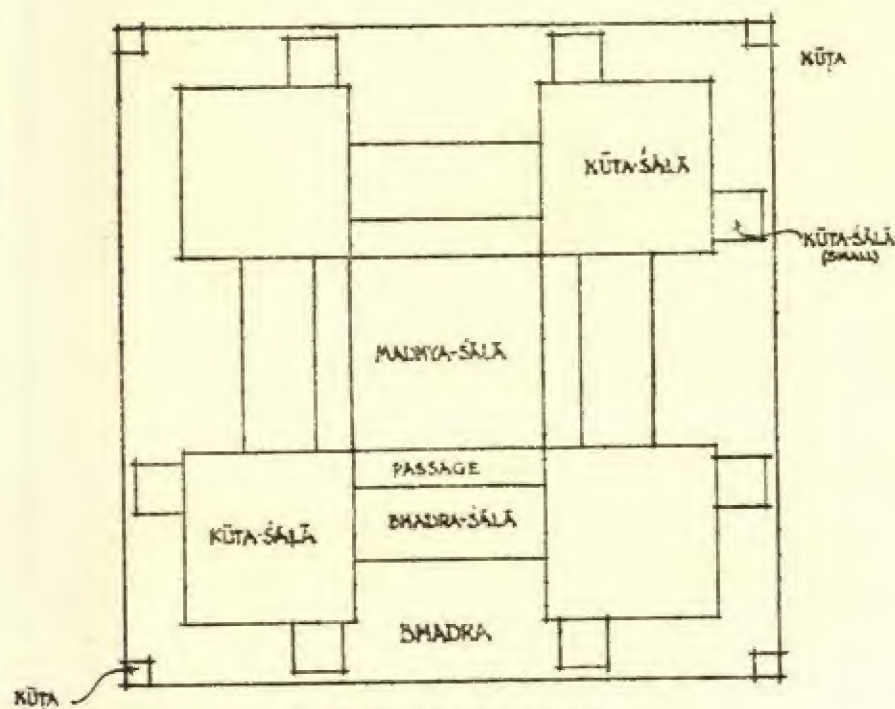
SCALE OF 0 5 10 15 20 25 30 PARTS

NOTE:—

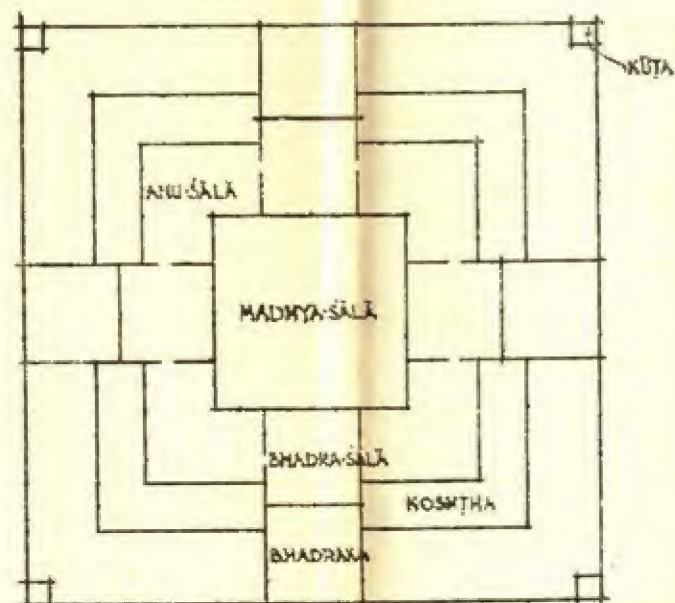
FIG. 1 SAURAKĀNTA-SMALL TYPE, FIG. 2 VIŚVA-KĀNTA-LARGE TYPE  
FIG. 3 VIVRITA-INTERMEDIATE TYPE.



PLAN WITH 20 PARTS  
FIG. 1



PLAN WITH 27 PARTS  
FIG. 2



PLAN WITH 24 PARTS  
FIG. 3



FIRST FLOOR PLAN  
1902



SECOND FLOOR PLAN  
1902

PLAN OF THE BUILDING - SHOWING THE LOCATION OF THE  
KITCHEN AND BATH ROOMS

PLAN OF THE BUILDING - SHOWING THE LOCATION OF THE  
KITCHEN AND BATH ROOMS

PLAN OF THE BUILDING - SHOWING THE LOCATION OF THE  
KITCHEN AND BATH ROOMS



THIRD FLOOR PLAN  
1902

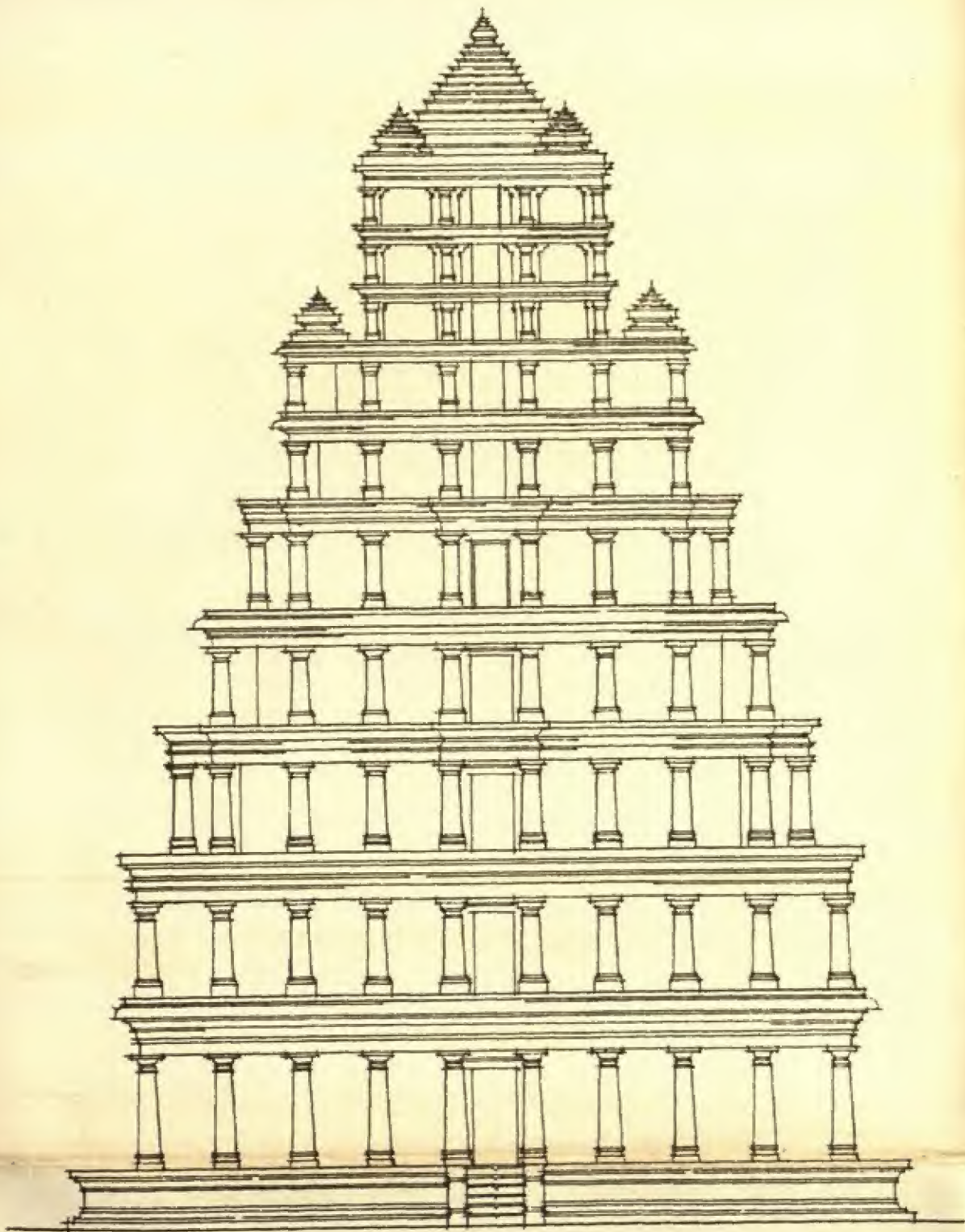


# THE TEN-STOREYED BUILDINGS — CHAPTER XXVIII

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN  
DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 63 PARTS

SCALE OF 1 0 5 10 15 20 PARTS

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1900



# THE TEN-STOREYED BUILDINGS, — CHAPTER XXXVIII — THE TYPICAL SECTION

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

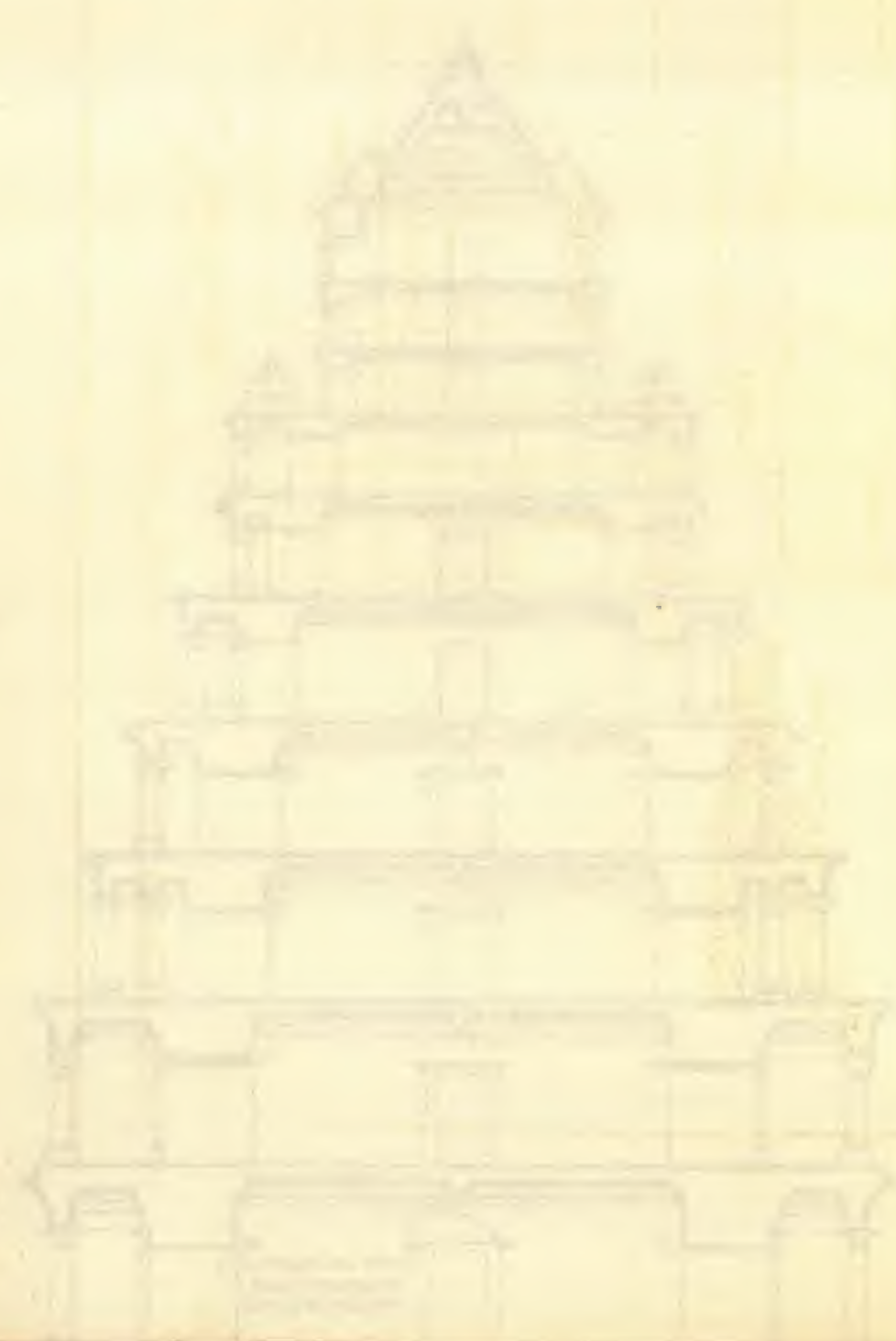
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 63 PARTS

SCALE OF 0 5 10 15 20 25 PARTS

S. C. MUKHERJI.

THE CHINESE TEMPLE OF THE GOD OF WEALTH  
AT THE FORT OF CHIAO

THE TEMPLE OF THE GOD OF WEALTH  
AT THE FORT OF CHIAO



THE TEMPLE OF THE GOD OF WEALTH  
AT THE FORT OF CHIAO

THE TEMPLE OF THE GOD OF WEALTH

THE TEMPLE OF THE GOD OF WEALTH  
AT THE FORT OF CHIAO

THE TEMPLE OF THE GOD OF WEALTH  
AT THE FORT OF CHIAO



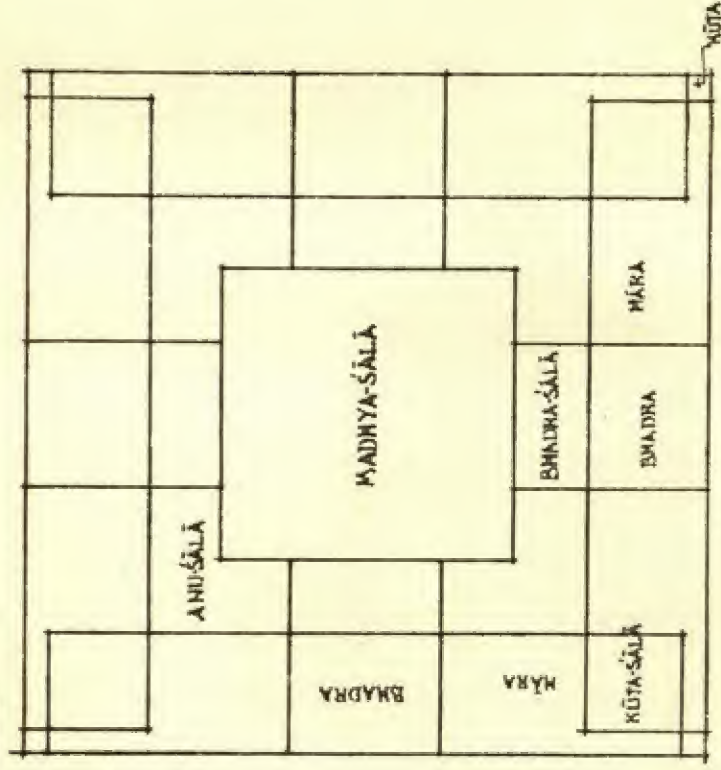
# THE TEN-STOREYED BUILDINGS — CHAPTER XXVIII

## SUGGESTIONS FOR PLANS IN GENERAL

### NOTE:—

THE OTHER TYPES NOT DRAWN VARY  
ONLY IN MINOR DETAILS

THE IDEA OF KŪTA-SĀLĀ HAS BEEN TAKEN  
FROM THE PLANS OF NINE-STOREYED  
BUILDINGS (CHAP. XXVII)



BHAVANA-KĀNTA TYPE  
OF 28 PARTS ONLY

SCALE OF 0 5 10 15 20 25 PARTS

SCALE OF 1" = 100' 0"

NOT TO SCALE



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AND RETRIEVAL SYSTEM  
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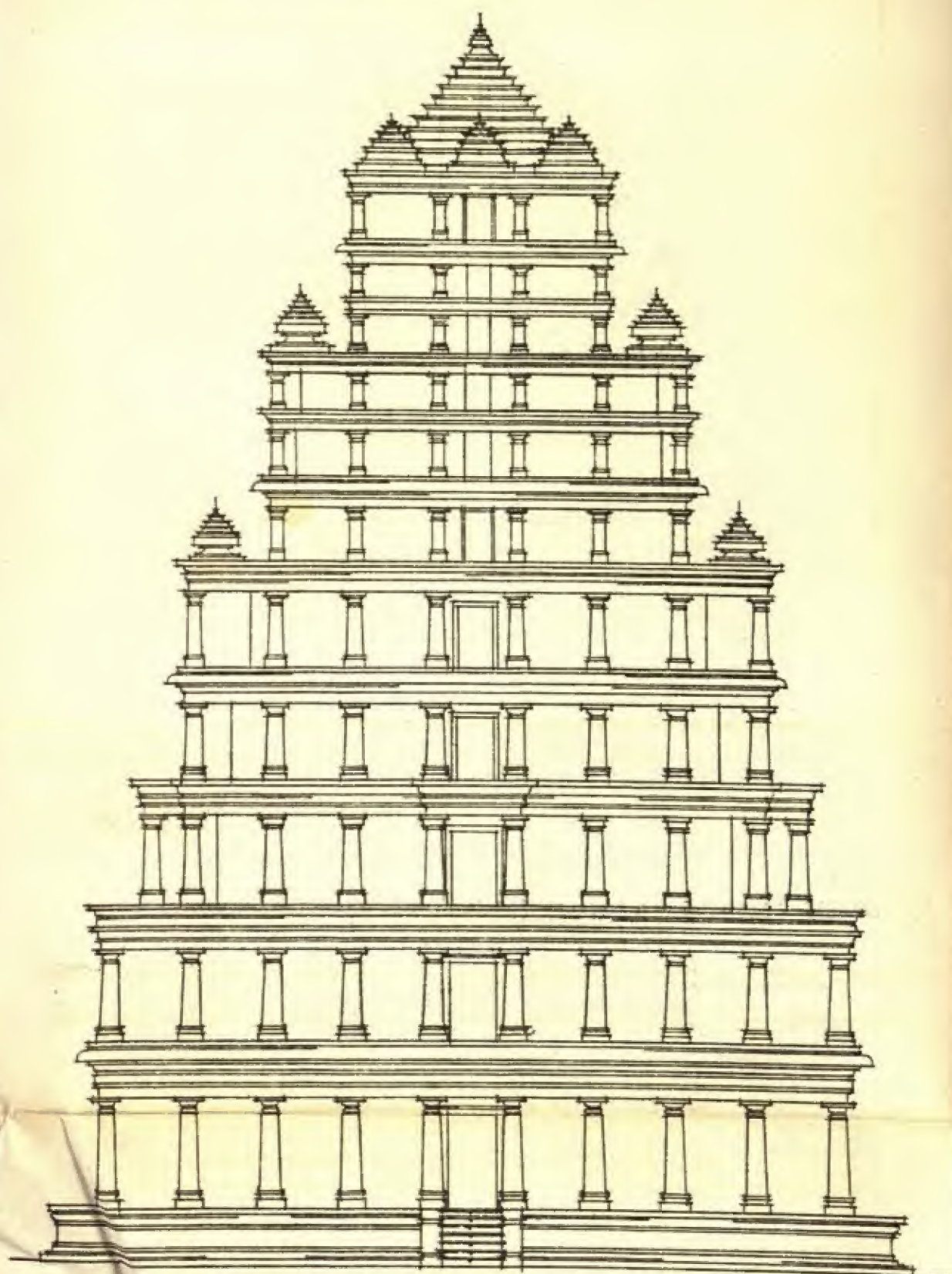


# THE ELEVEN-STOREYED BUILDINGS — CHAPTER XXIX.

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION.

HEIGHT  $\approx 1\frac{1}{2}$  BREADTH  
= 74 PARTS

SCALE OF 0 5 10 15 20 25 30 PARTS

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NOTES

1. The building is a classical temple with a triangular pediment and a series of columns. The drawing is a pencil sketch on a piece of paper with a vertical crease on the left side.

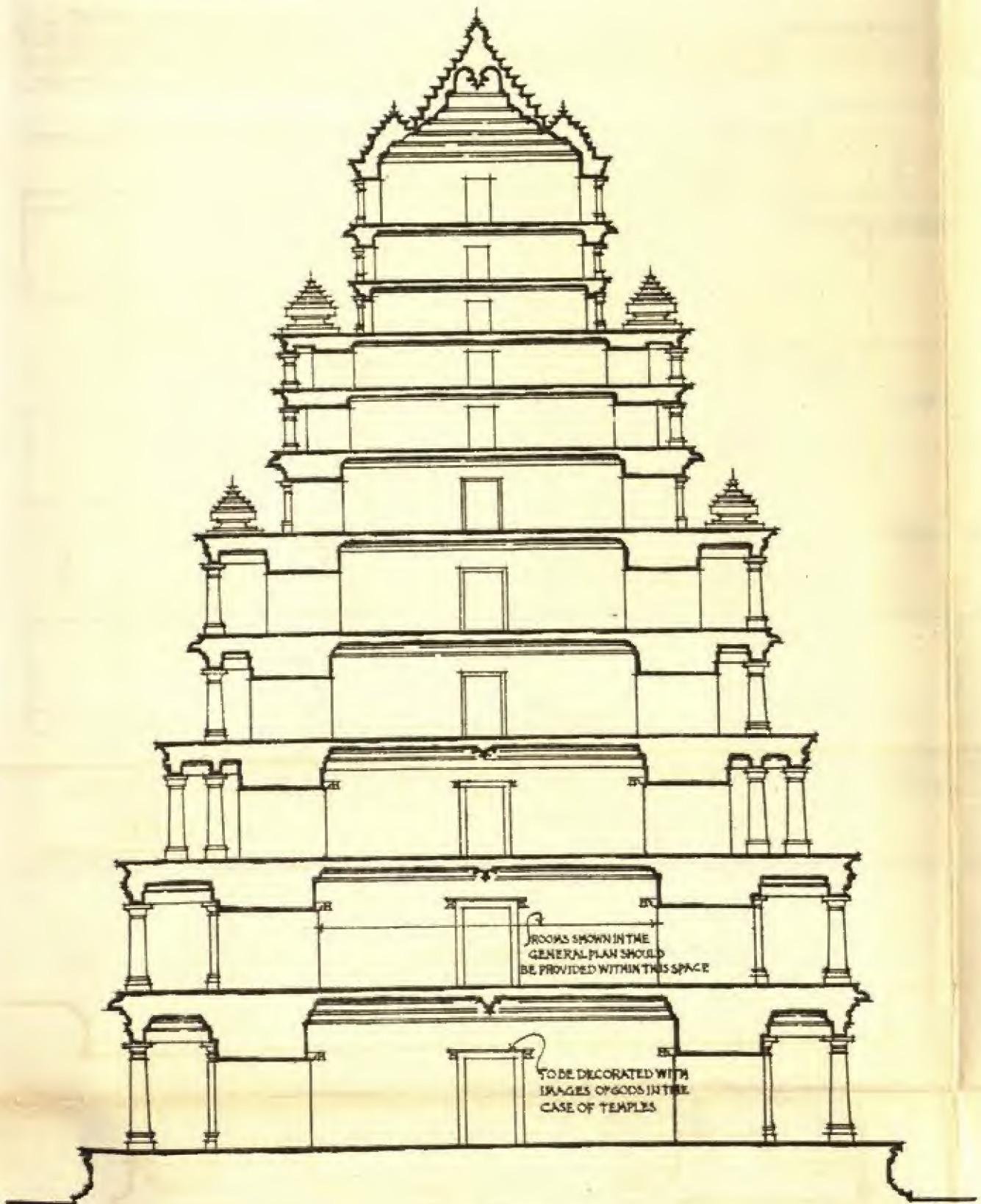


# THE ELEVEN-STOURED BUILDINGS — CHAPTER XXIX

## THE TYPICAL SECTION.

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

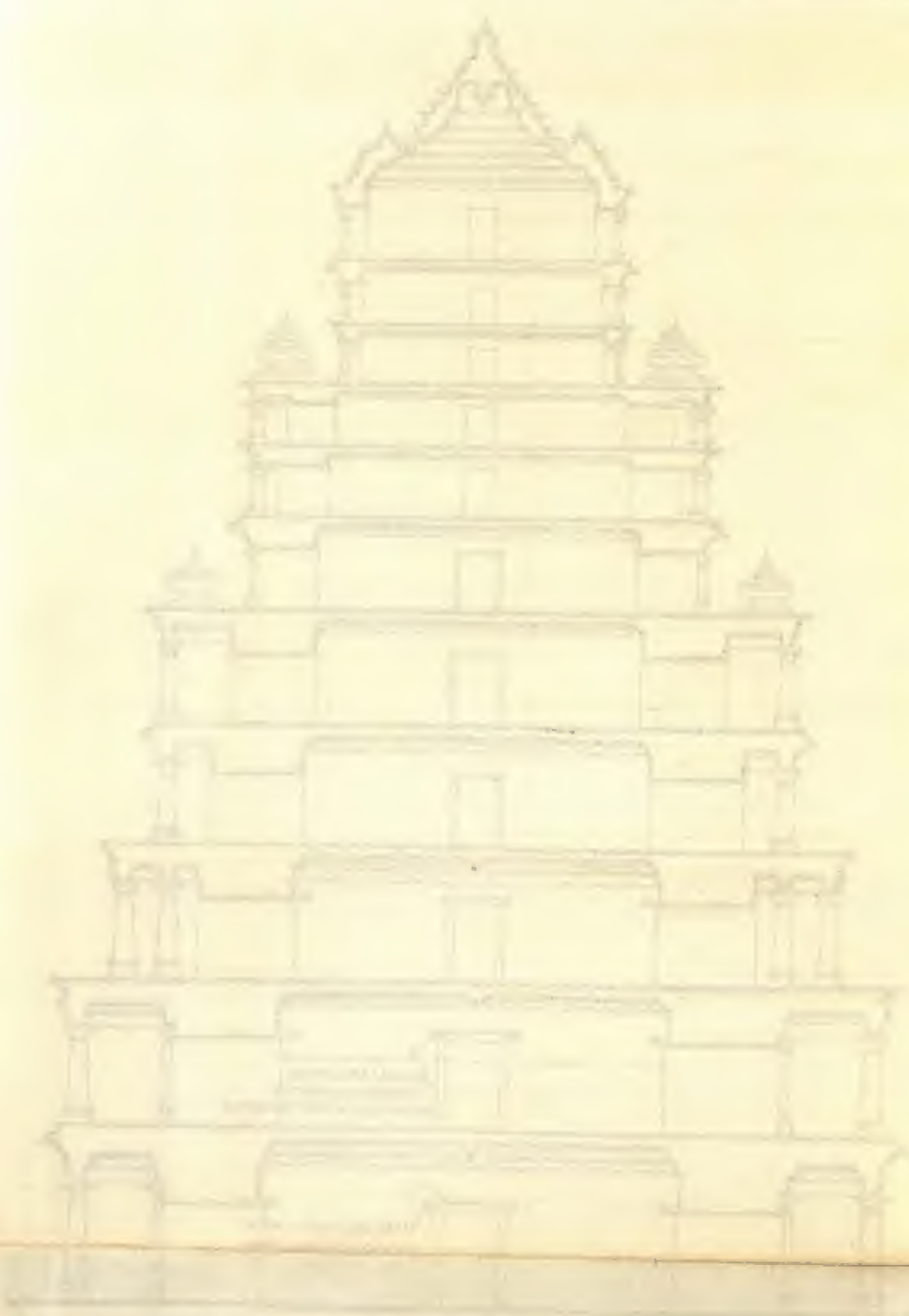
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 74 PARTS

SCALE OF 0 5 10 15 20 25 30 PARTS

S. C. MUKHERJI.

PLATE I.—GENERAL VIEW OF THE TEMPLE OF  
THE LATERAL STONE OF THE TEMPLE OF THE LATERAL STONE

THE TEMPLE OF THE LATERAL STONE  
OF THE LATERAL STONE OF THE TEMPLE OF THE LATERAL STONE



GENERAL VIEW OF THE TEMPLE OF THE LATERAL STONE



# THE ELEVEN-STOREYED BUILDINGS — CHAPTER XXIX

## SUGGESTIONS FOR PLANS IN GENERAL

### NOTE:-

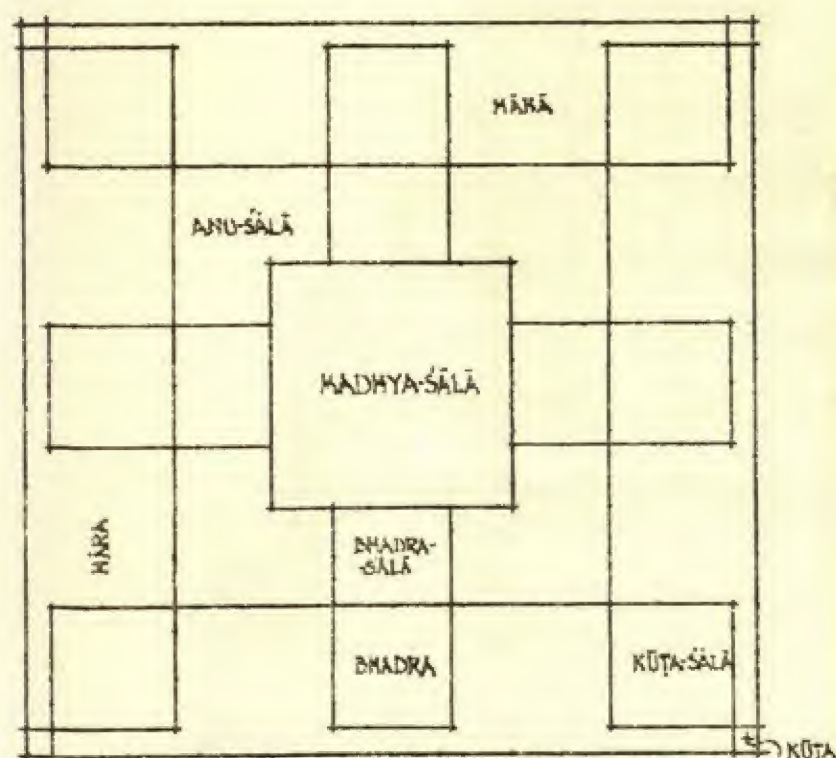
FIG. 1 - SAMBHU-KĀNTA, SMALL TYPE

FIG. 2 - VAJRA-KĀNTA, INTERMEDIATE TYPE

FIG. 3 - CHAKRA-KĀNTA, LARGE TYPE

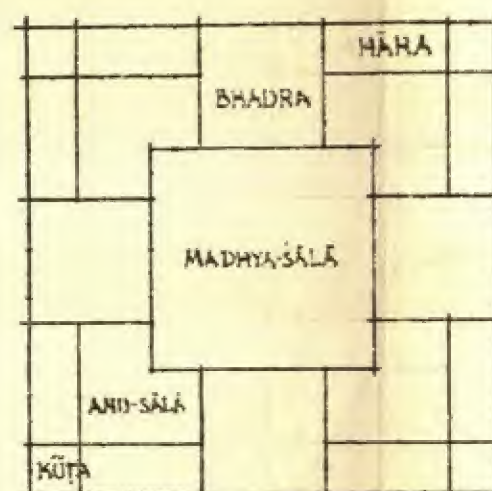
OTHER TYPES NOT DRAWN VARY ONLY IN MINOR DETAILS

SCALE OF 0 5 10 15 20 25 PARTS



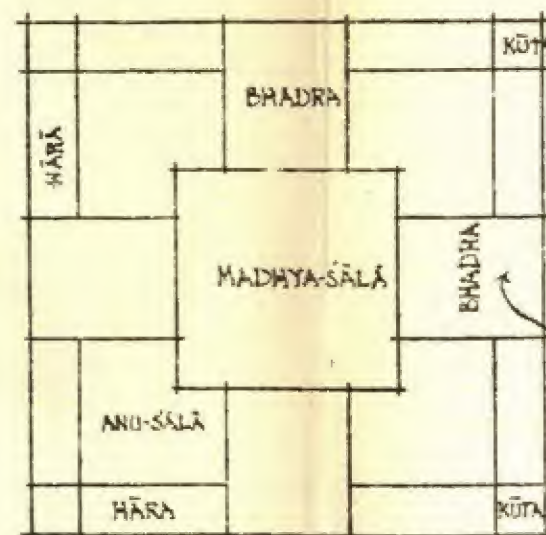
PLAN WITH 30 PARTS

FIG. 3



PLAN WITH 19 PARTS

FIG. 1



PLAN WITH 21 PARTS.

FIG. 2

THE TEXT PRESCRIBES TWO BHADRAS AND A BHADRA-SĀLĀ WHICH CANNOT POSSIBLY BE PROVIDED IN THIS FIGURE WITHOUT DIMINISHING THE SIZES OF OTHER ROOMS

THE NEW-SPRINGFIELD (NEW-SPRINGFIELD) CHURCH  
 NEW-SPRINGFIELD, NEW-YORK

THE CHURCH WAS BUILT BY THE  
 NEW-SPRINGFIELD CHURCH SOCIETY  
 IN THE YEAR 1840

THE CHURCH WAS BUILT BY THE  
 NEW-SPRINGFIELD CHURCH SOCIETY  
 IN THE YEAR 1840



NEW-SPRINGFIELD CHURCH  
 1840



NEW-SPRINGFIELD CHURCH  
 1840



NEW-SPRINGFIELD CHURCH  
 1840

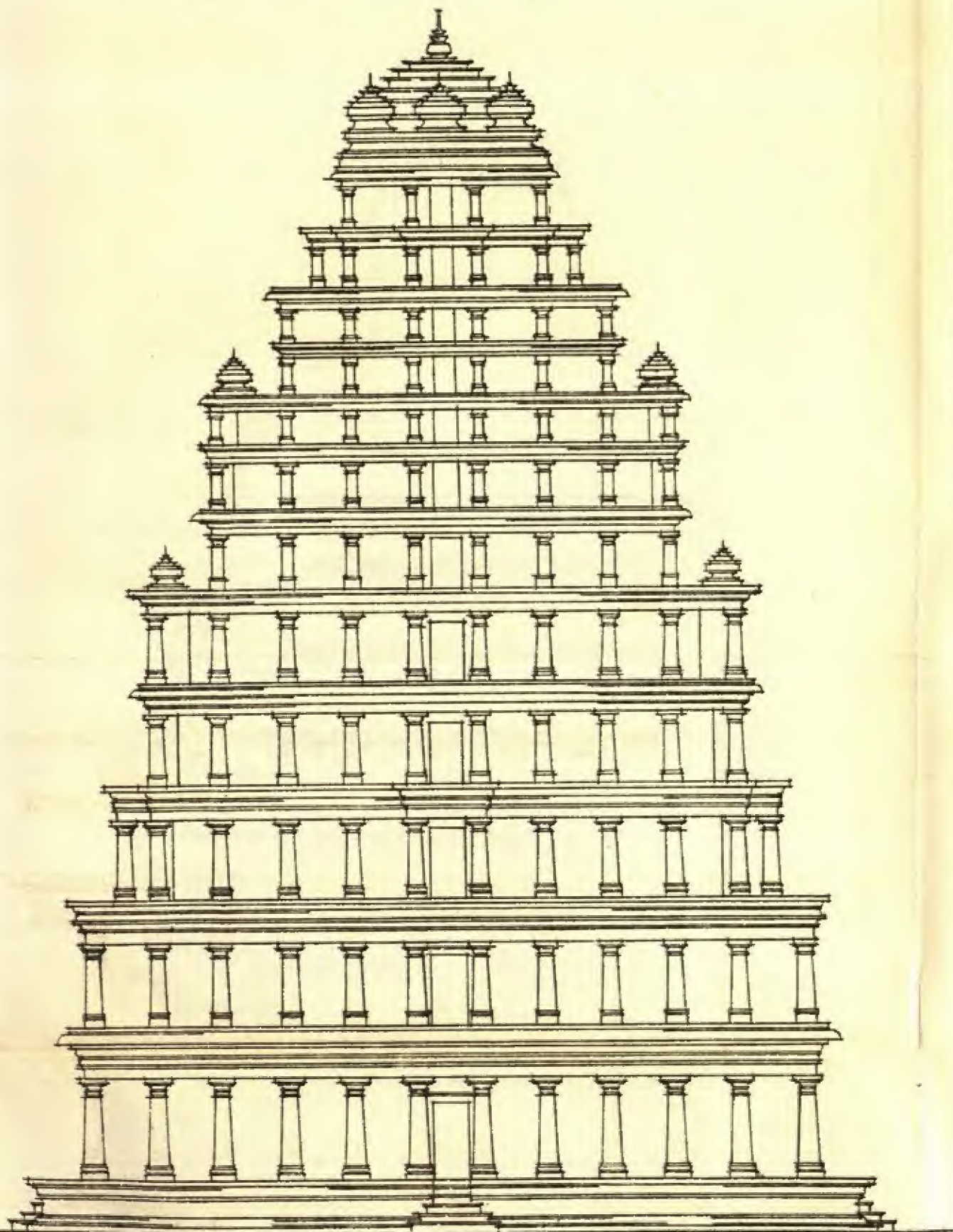


# THE TWELVE-STOREYED BUILDINGS—CHAPTER XXX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS  
TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT  
DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION.

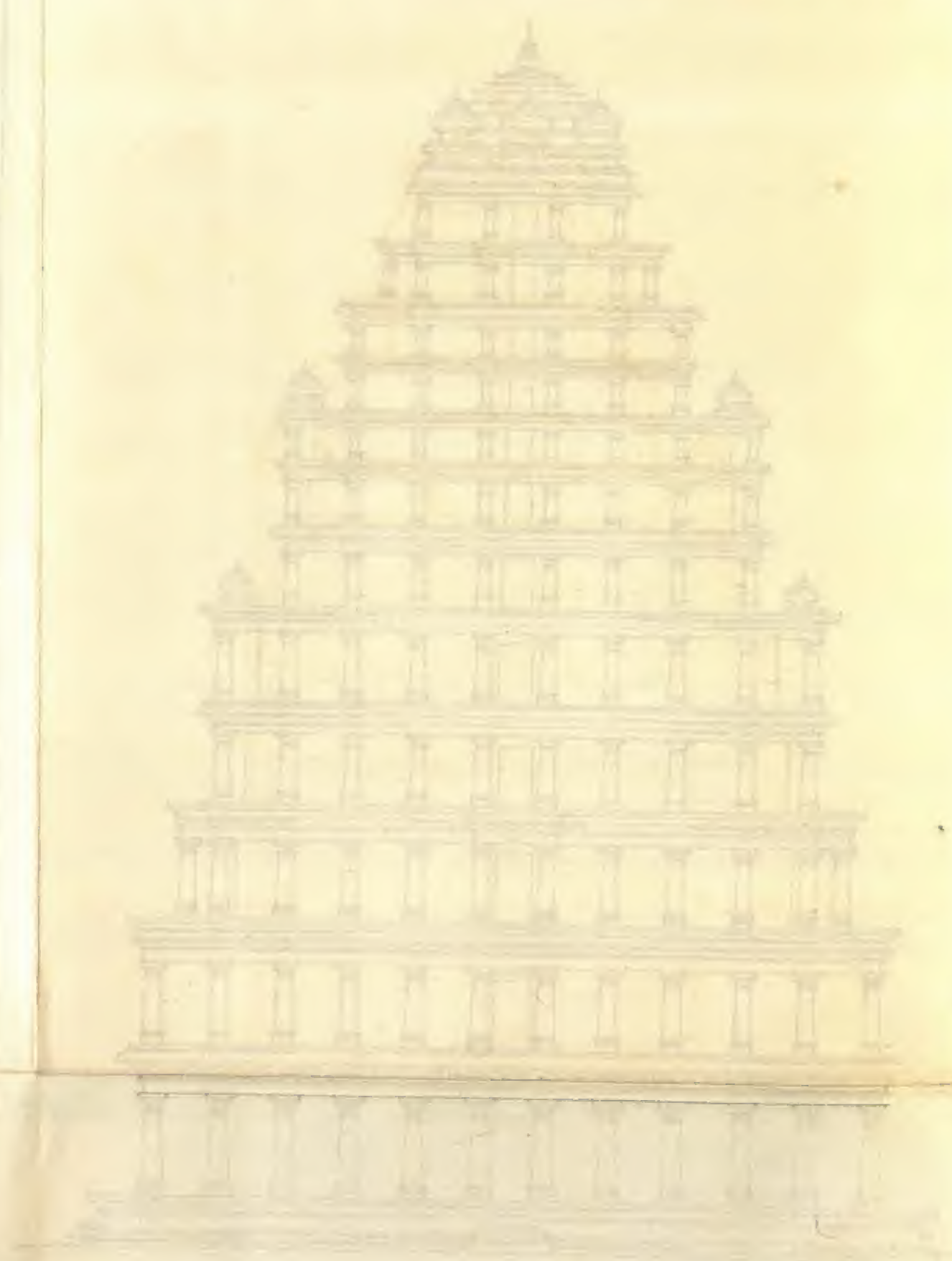
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 73 PARTS.

SCALE OF 0 5 10 15 20 25 30 PARTS



THE TEMPLE OF VENUS  
AT POMPEII

THE TEMPLE OF VENUS  
AT POMPEII  
AS IT WAS IN 1763



TEMPLE OF VENUS

THE TEMPLE OF VENUS  
AT POMPEII  
AS IT WAS IN 1763

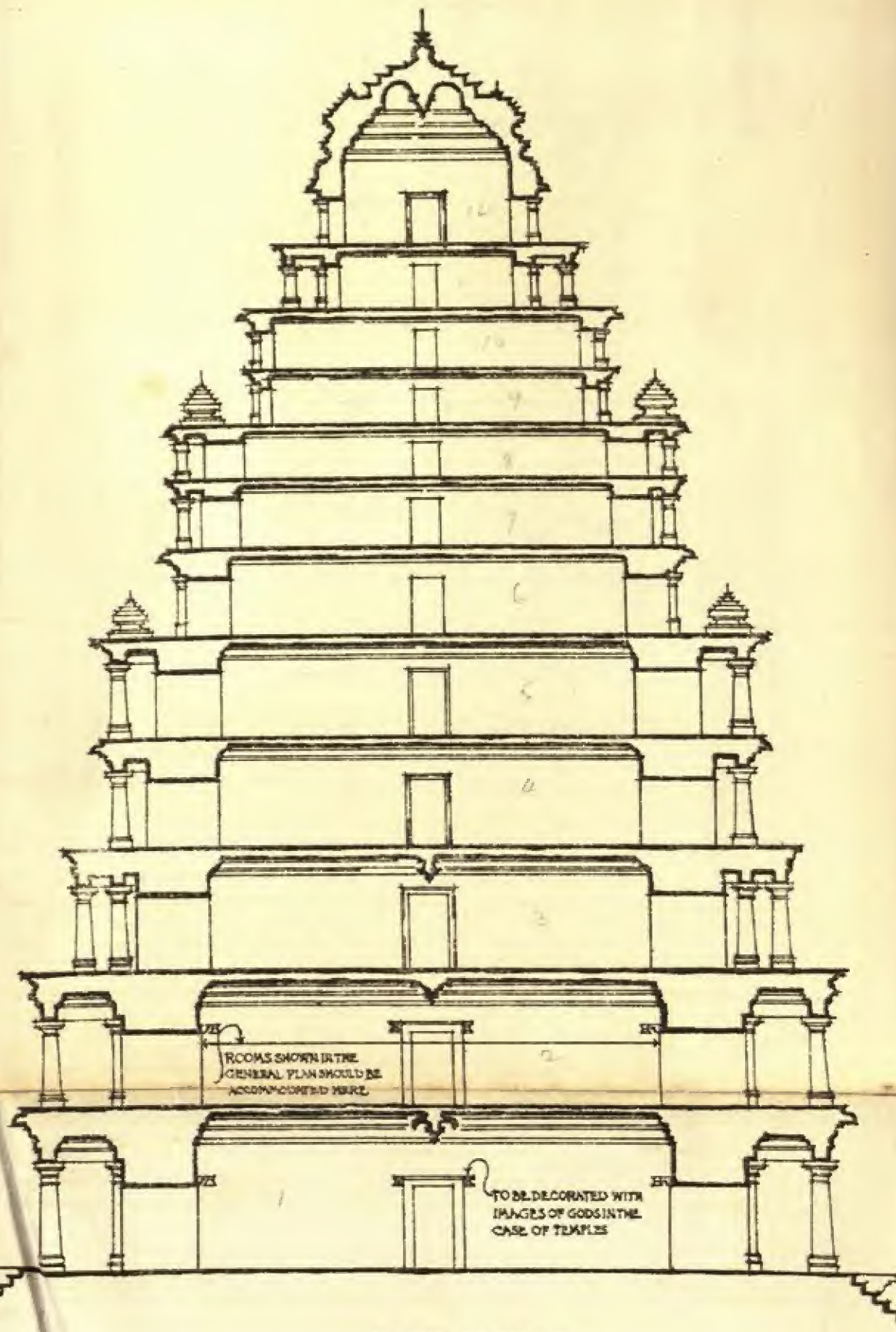


# THE TWELVE-STOURED BUILDINGS.—CHAPTER XXX

## THE TYPICAL SECTION

NOTE:-

IF THIS IS TO BE USED AS A TEMPLE THE  
TRIEZE AND PARAPET SHOULD ALSO BE DE-  
CORATED WITH IMAGES OF GODS



CROSS SECTION

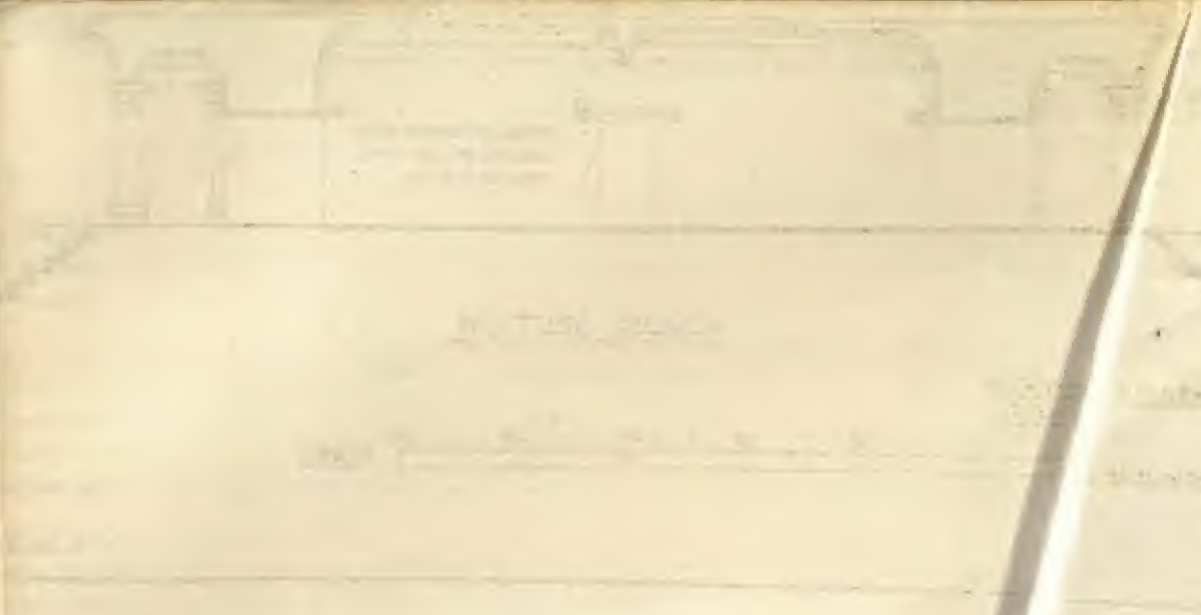
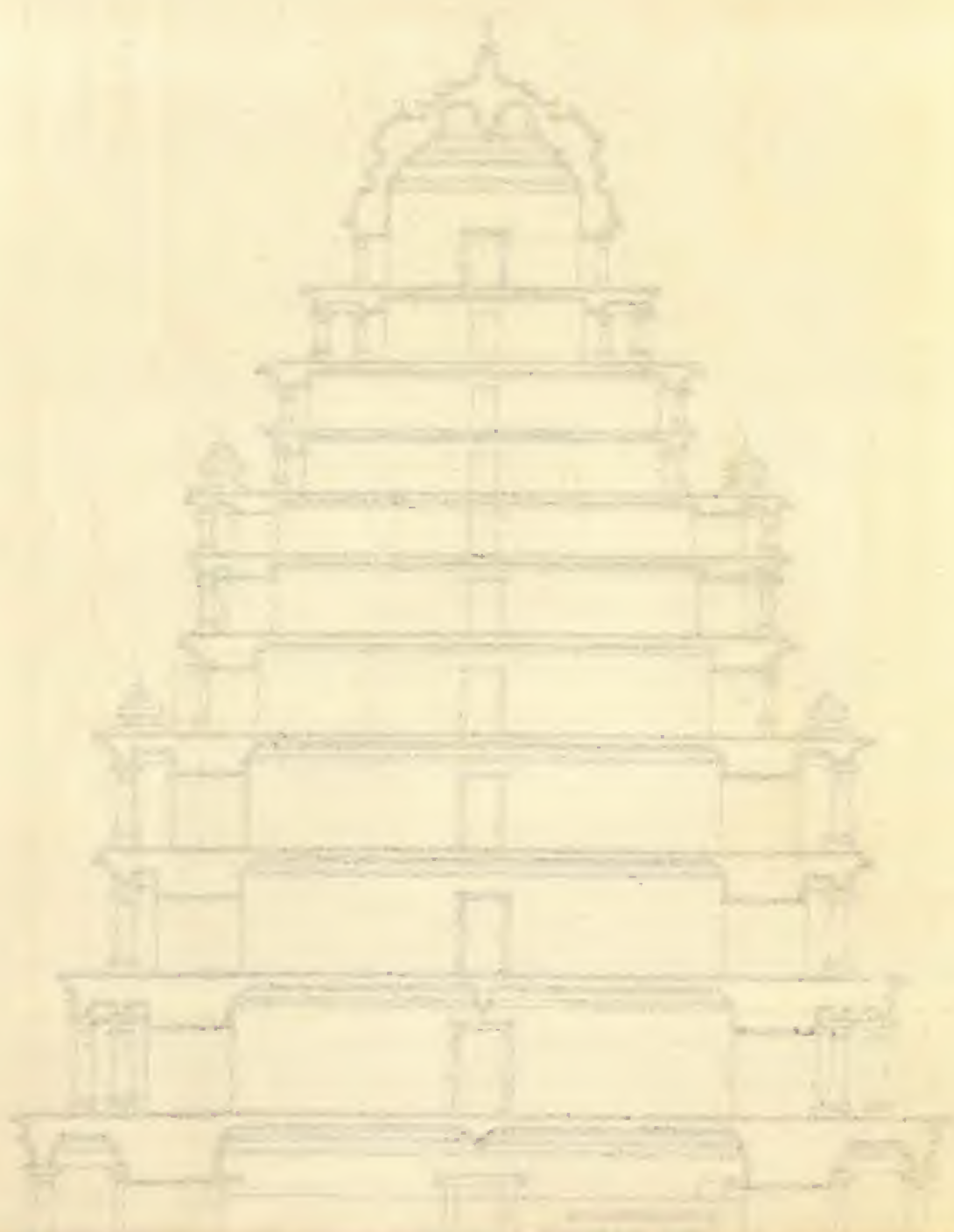
HEIGHT =  $\frac{1}{2}$  BREADTH  
= 75 PARTS

SCALE OF 10 5 10 15 20 25 30 PARTS



THE TWELVE STORIES OF THE TOWER

THE TOWER IS A  
REPRESENTATION OF  
THE TOWER OF THE  
TOWER OF THE TOWER





# THE TWELVE-STOURED BUILDINGS — CHAPTER XXX SUGGESTIONS FOR PLANS IN GENERAL

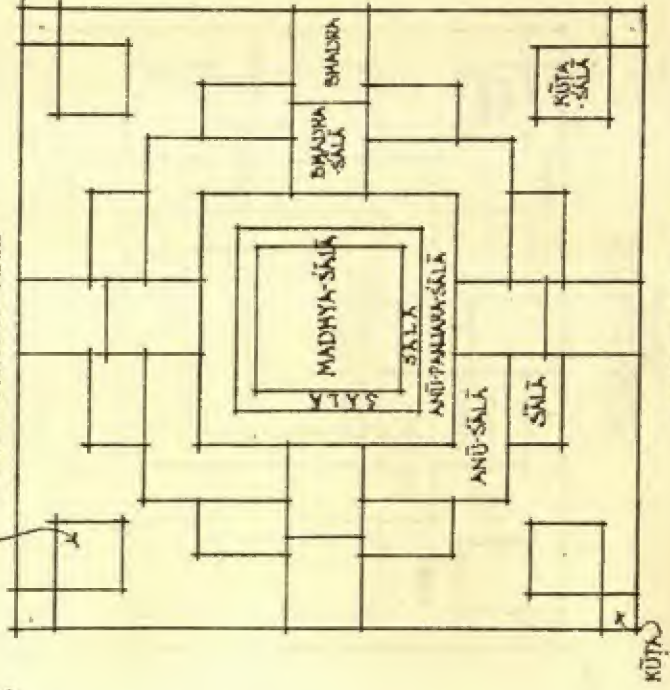
NOTE:—

FIG. 1. SMALL SIZE — 28 PARTS

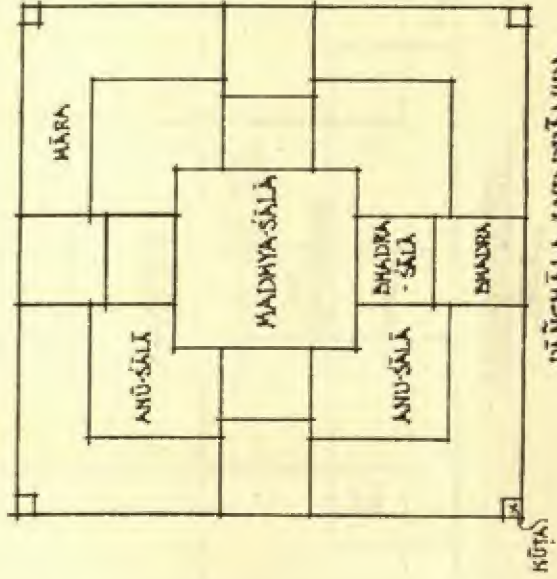
FIG. 2. INTERMEDIATE SIZE — 34 PARTS

SCALE 0 4 8 12 16 20 24 OF PARTS

THE IDEA OF KŪṬA-SĀLĀ HAS BEEN  
TAKEN FROM PREVIOUS PLANS



VIRĀṬA-KĀNTA  
FIG. 2



PĀÑCĀLĀ AND DRĀVĪDĀ  
FIG. 1





# THE TWELVE-STOURED BUILDINGS — CHAPTER XXX

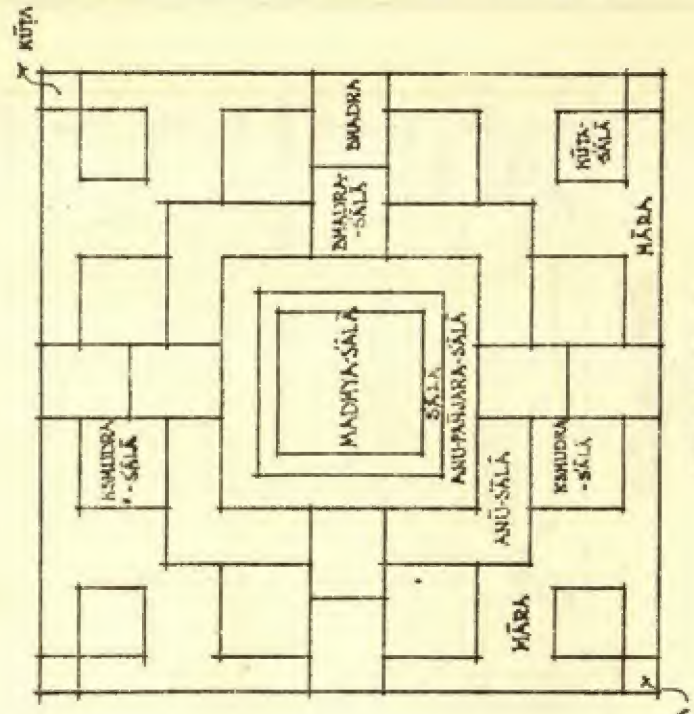
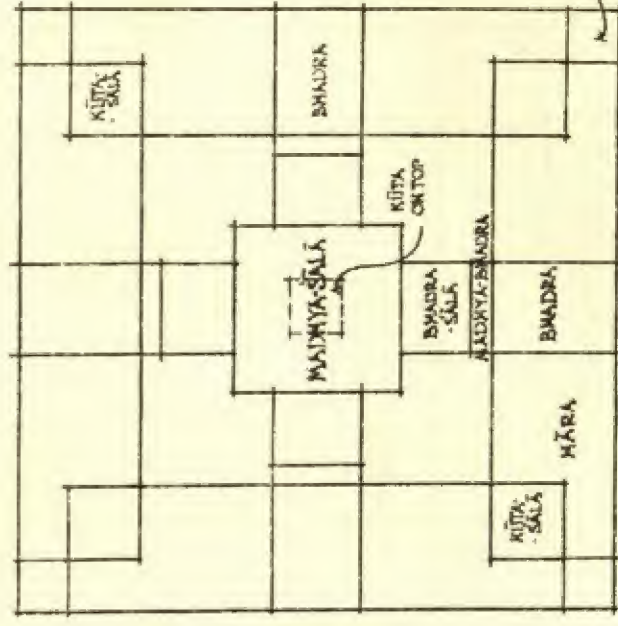
## SUGGESTIONS FOR PLANS IN GENERAL

NOTE:—

FIG. 1. INTERMEDIATE SIZE, 32 PARTS

FIG. 2. INTERMEDIATE SIZE, 34 PARTS

SCALE: 0 4 8 12 16 20 24 OF PARTS

KERALA-KĀNTA  
FIG. 2MADHYA-KĀNTA  
FIG. 1











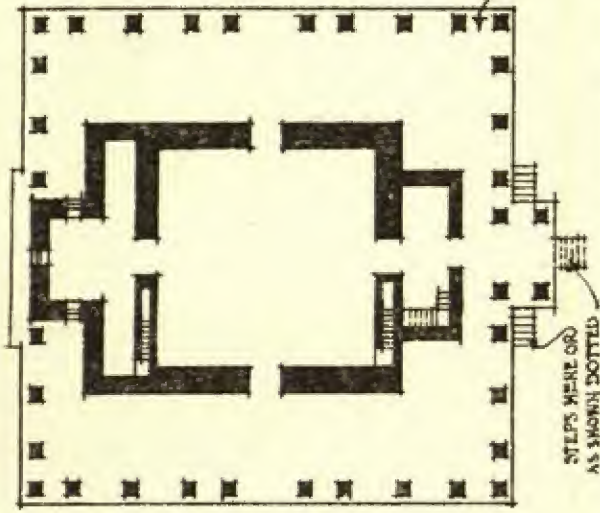
# TWELVE-STOREYED BUILDINGS — CHAPTER XXX

## STEPS AND STAIRCASES

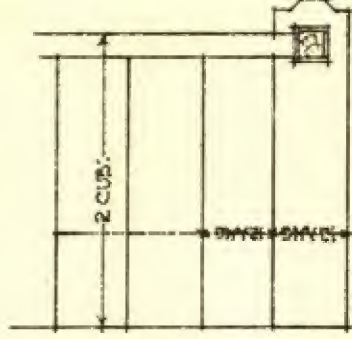
SCALE  $\frac{1}{2}$  INCH = 1 FOOT

NOTE 1.

THERE ARE OTHER TYPES OF STAIRS  
SUCH AS THOSE FOR TANKS AND MOUNTAINS.  
THEY ARE TO BE DESIGNED SIMILARLY.



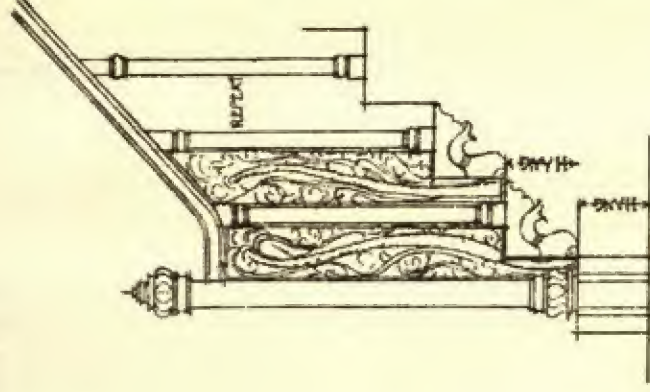
PLAN SHOWING VARIOUS POSITIONS  
OF STEPS AND STAIRCASES  
FIXED STAIR-CASE



PLAN

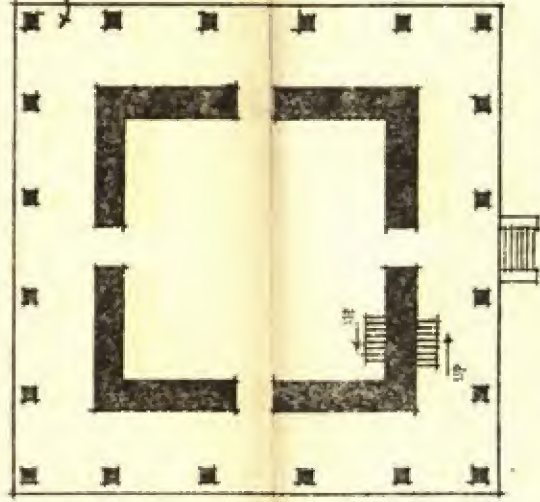
SIDE ELEVATION

FIXED STAIR-CASE

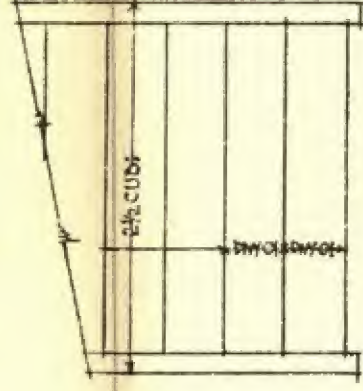


NOTE 2.

THE GENERAL PLANS ARE  
NOT TO SCALE.



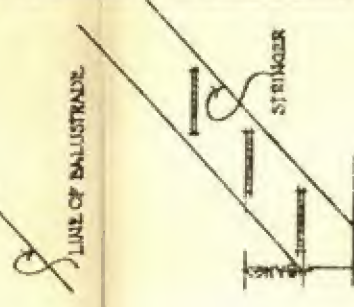
PLAN SHOWING POSSIBLE POSITIONS  
OF MOVABLE STAIR-CASES



PLAN

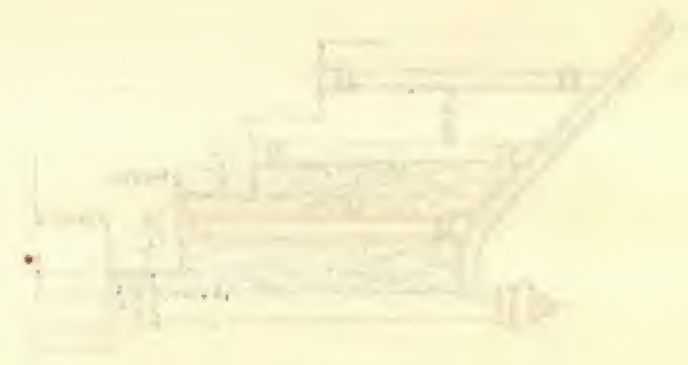
SECTION

MOVABLE STAIR-CASE



1. PLAN OF THE CHURCH  
 2. SECTION OF THE CHURCH

The church is a small, simple building, with a steeply pitched roof and a small steeple. It is built of brick and has a small porch at the entrance.



The church is a small, simple building, with a steeply pitched roof and a small steeple. It is built of brick and has a small porch at the entrance.

The church is a small, simple building, with a steeply pitched roof and a small steeple. It is built of brick and has a small porch at the entrance.

The church is a small, simple building, with a steeply pitched roof and a small steeple. It is built of brick and has a small porch at the entrance.



The church is a small, simple building, with a steeply pitched roof and a small steeple. It is built of brick and has a small porch at the entrance.

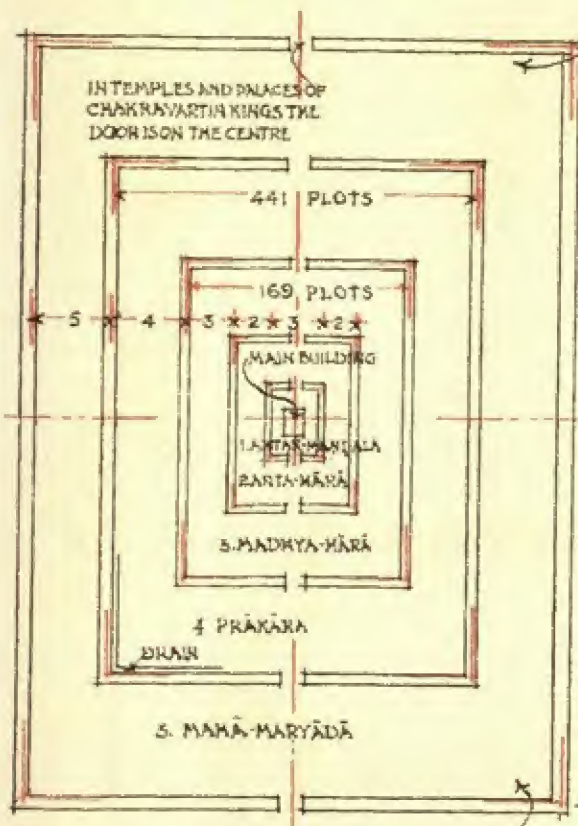


# THE COURTS — CHAPTER XXXI

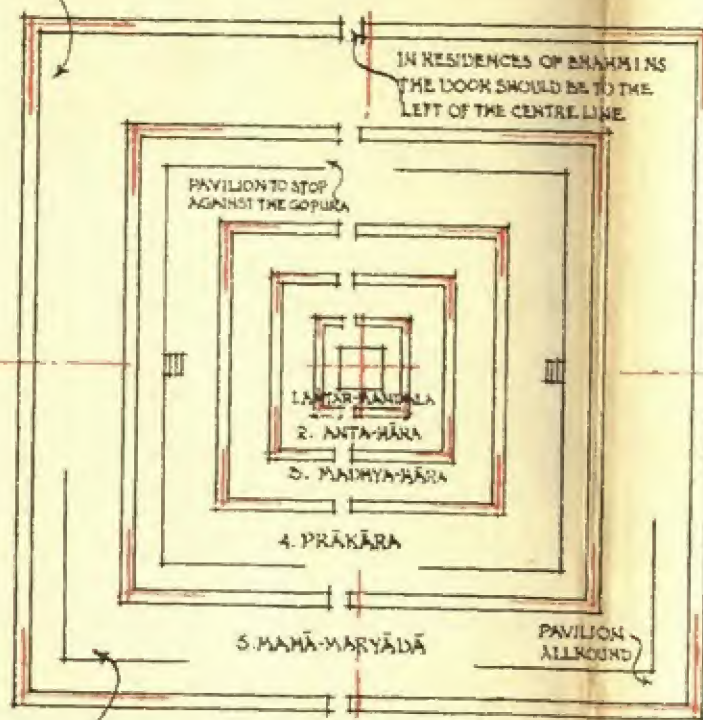
NOTE:-

THE COURTS FOR ĀBHĀSA AND VIKALPA MAY LIKE-WISE BE DRAWN WITH THE ABSOLUTE MEASUREMENT GIVEN IN THE TEXT  
THE HEIGHT OF A COURT WALL SHOULD EXTEND UP TO THE NECK OF THE MAIN EDIFICE, OR OTHERWISE, IF SPECIFIED

THE NUMBER OF COURTS MAY EVEN BE SEVEN IN VERY LARGE BUILDINGS (SUCH AS PALACES (CHAP XL.) BUT THE TEXT DOES NOT GIVE ANY DESCRIPTION HERE.



COURTS FOR JĀTI BUILDINGS



COURTS FOR CHANDA BUILDINGS

THE COURTS FOR JĀTI HAS BEEN DRAWN WITH RECTANGULAR UNITS AND THOSE FOR CHANDA WITH SQUARE UNITS

IN ORDER TO BE A MEMBER OF THIS CHURCH, THE CANDIDATE MUST FIRST BE BAPTIZED, AND THEN RECEIVE THE HOLY COMMUNION, AND THEN BE A MEMBER OF THE CHURCH FOR ONE YEAR.



THE CHURCH OF ST. JOHN THE BAPTIST, 1857

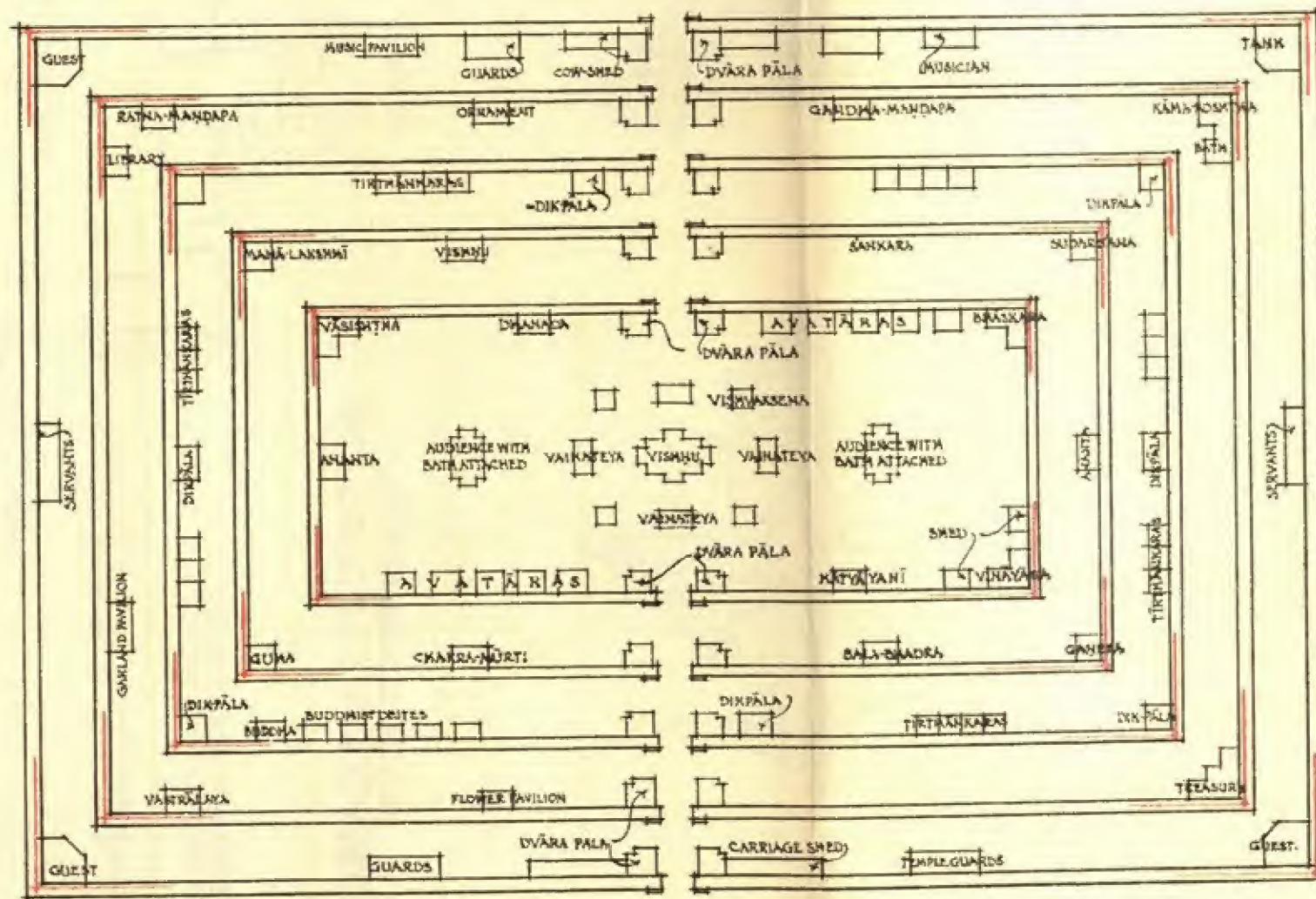
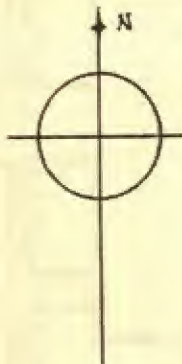


A TEMPLE OF VISHNU WITH HIS ATTENDANT DEITIES — CHAPTER XXXII

NOT TO SCALE

NOTE :-

SIVA AND OTHER TEMPLES MAY LIKE-WISE BE ARRANGED WITH SLIGHT CHANGES IN DETAIL.





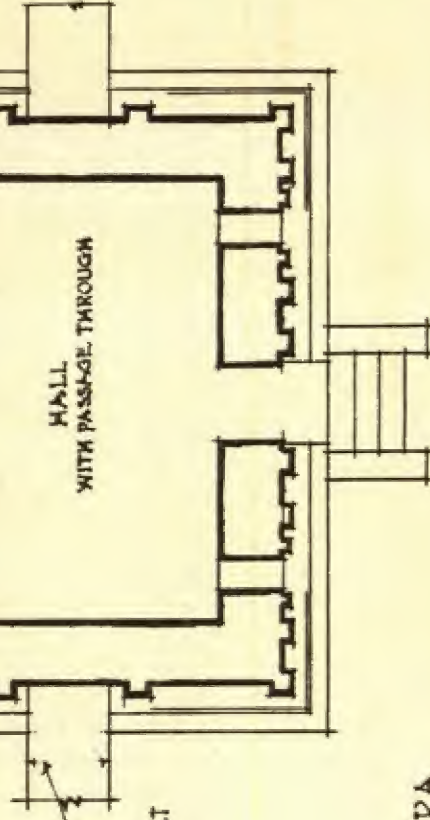


## THE GATE HOUSES AND WINDOWS

## CHAPTER XXXIII

## NOTE:—

ALL THESE GATE HOUSES ARE BOTH FOR  
TEMPLES AND RESIDENTIAL BUILDINGS.  
IN RESIDENTIAL BUILDINGS THE GOPURA  
SHOULD ALWAYS BE LESS IN NUMBER OF STOREYS  
THAN THE MAIN EDIFICE. BUT NOT SO IN TEMPLES.

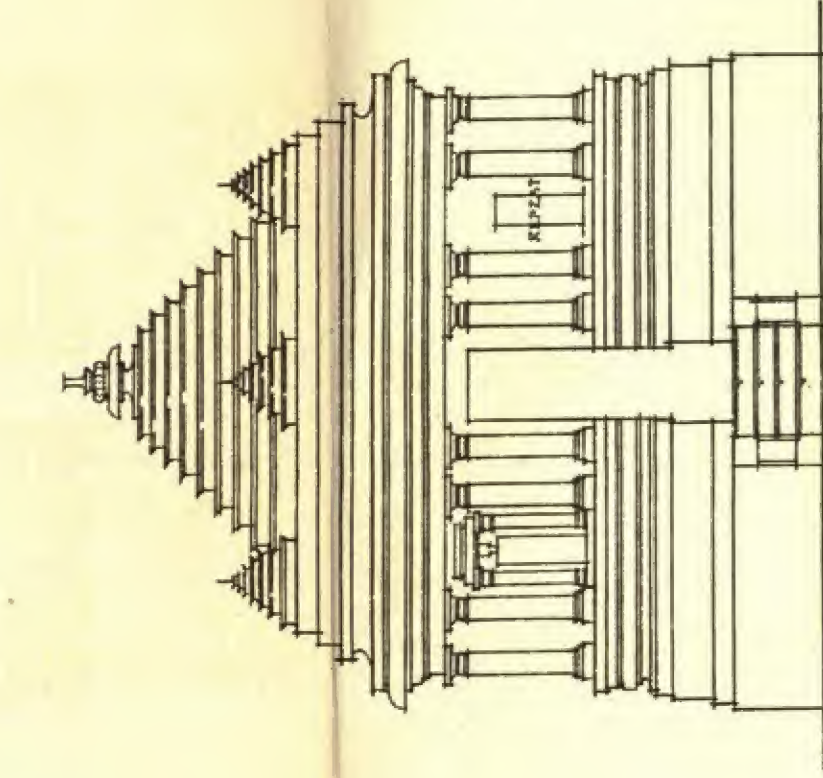


PLAN

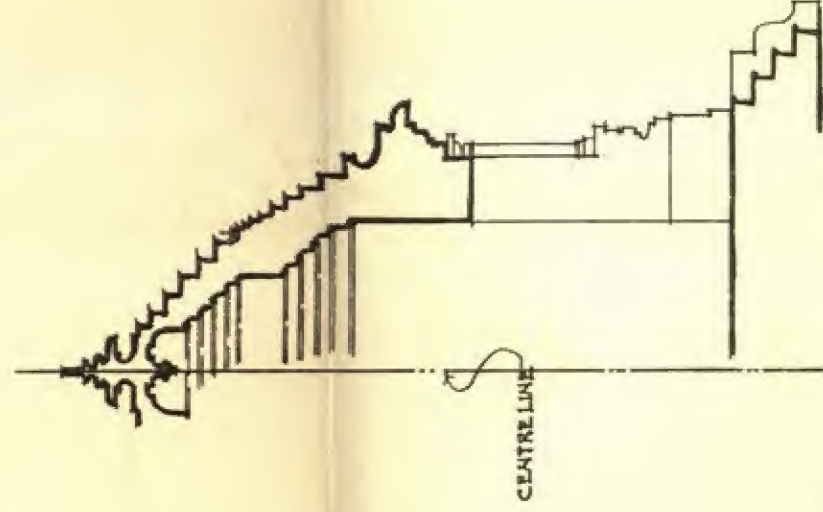
SCALE OF FEET

LENGTH (IN PLAN) =  $1\frac{1}{4}$  WIDTH.  
HEIGHT (IN ELEVATION) =  $1\frac{1}{2}$  WIDTH.

### DVĀRA-SŌBHĀ TYPE OF GOPURA FOR THE INNERMOST ENCLOSURE



ELEVATION



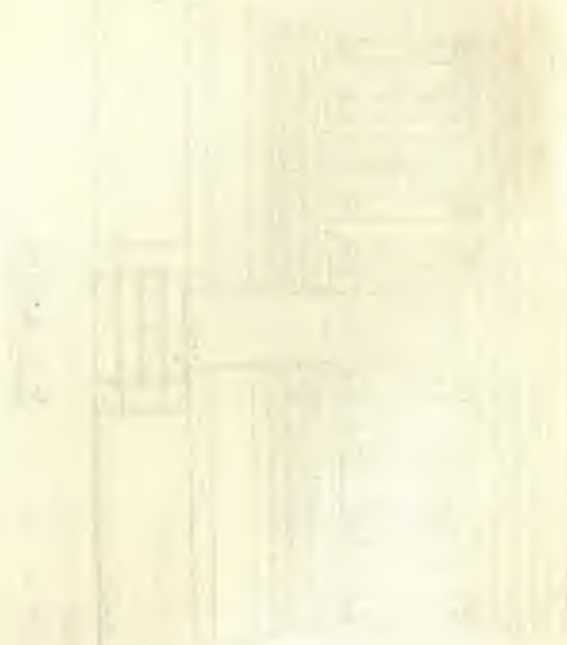
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# THE GATE-HOUSES AND WINDOWS—CHAPTER XXXIII.

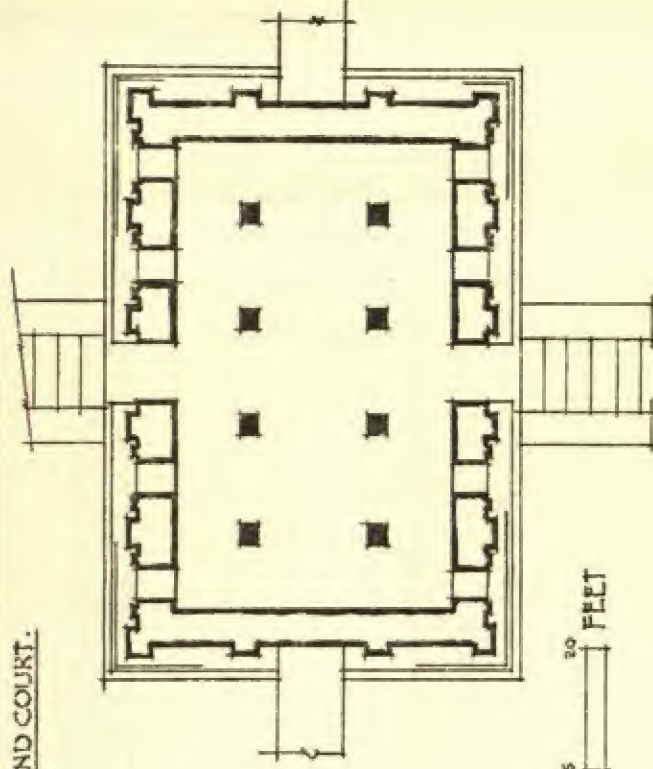
DVĀRA-SĀLĀ TYPE FOR THE SECOND COURT.

LENGTH (IN PLAN) =  $1\frac{1}{2}$  WIDTH

HEIGHT (IN ELEVATION) =  $\frac{3}{4}$  WIDTH

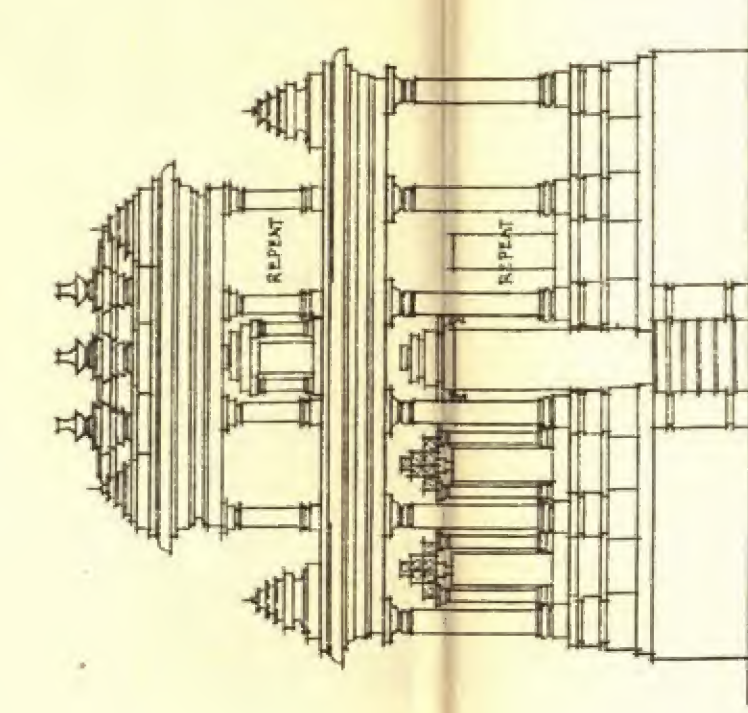
NOTE:—

ALL THESE GATE-HOUSES ARE BOTH FOR  
TEMPLES AND RESIDENTIAL BUILDINGS.  
IN RESIDENTIAL BUILDINGS THE GOPURAS  
SHOULD ALWAYS BE LESS IN NUMBER OF  
STOREYS THAN THE MAIN EDIFICE, BUT NOT  
SO IN TEMPLES.

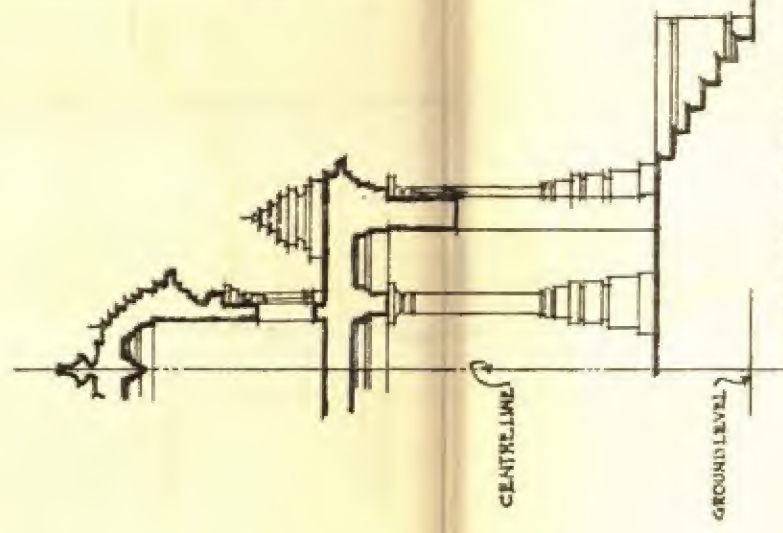


SCALE OF FEET

PLAN



ELEVATION



CROSS SECTION



The building is a two-story structure with a gabled roof and a chimney. It is located on the corner of the street. The building is made of brick and has a small porch on the front. The building is surrounded by a fence and a lawn.



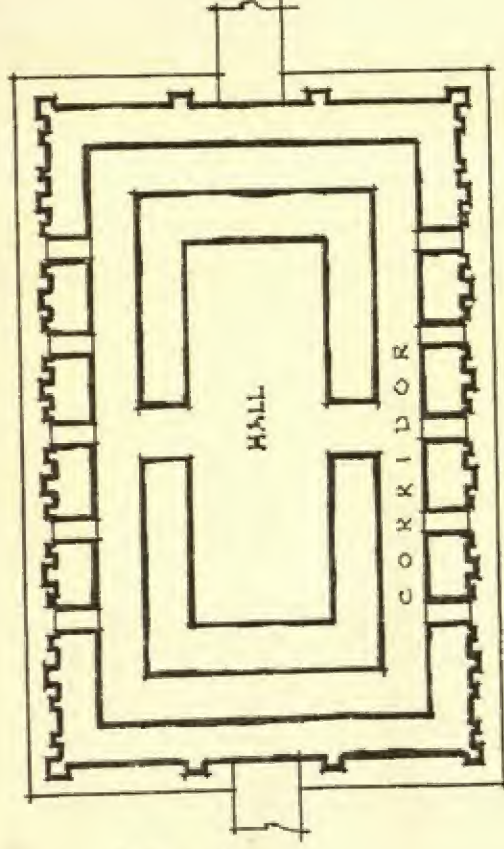
## THE GATE HOUSES AND WINDOWS — CHAPTER XXXIII

## DVARA-PRĀSĀDA TYPE FOR THE THIRD COURT

LENGTH (ON PLAN) =  $1\frac{1}{2}$  WIDTH  
 HEIGHT (IN ELEVATION) =  $3\frac{1}{4}$  WIDTH

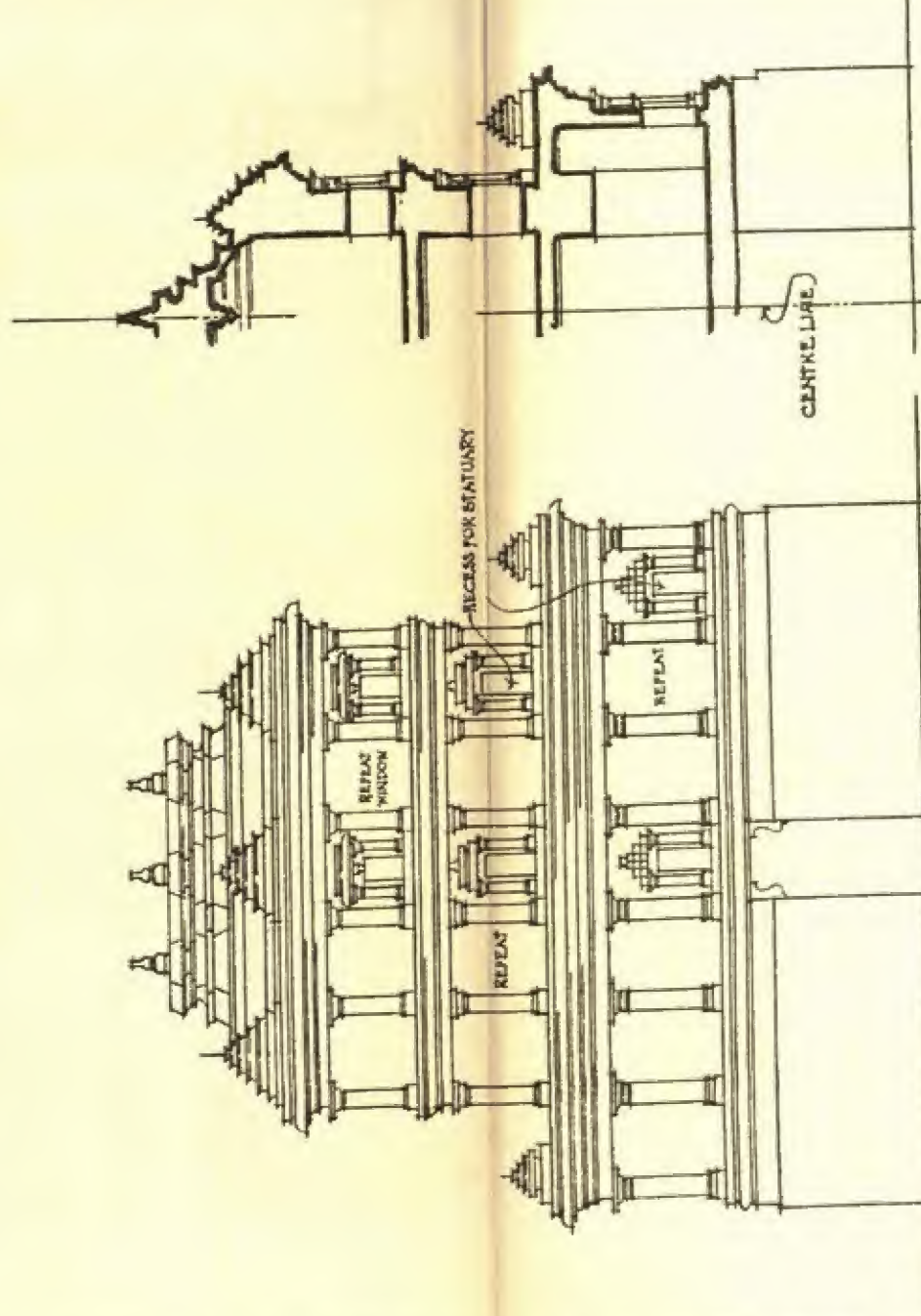
## NOTE:—

ALL THESE GATE HOUSES ARE BOTH FOR  
 TEMPLES AND RESIDENTIAL BUILDINGS.  
 IN RESIDENTIAL BUILDINGS THE GOPURA  
 SHOULD ALWAYS BE LESS IN NUMBER OF  
 STOREYS THAN THE MAIN EDIFICE BUT  
 NOT SO IN TEMPLES.



FIRST FLOOR PLAN

SCALE OF  $\frac{1}{4}$  INCH = 10 FEET



ELEVATION

CROSS SECTION

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VOLUME 31, NUMBER 1, SPRING 2000



FIGURE 1

FIGURE 1. A plan of a rectangular structure with a central square area, possibly representing a fortification or a building layout.



FIGURE 2

FIGURE 3



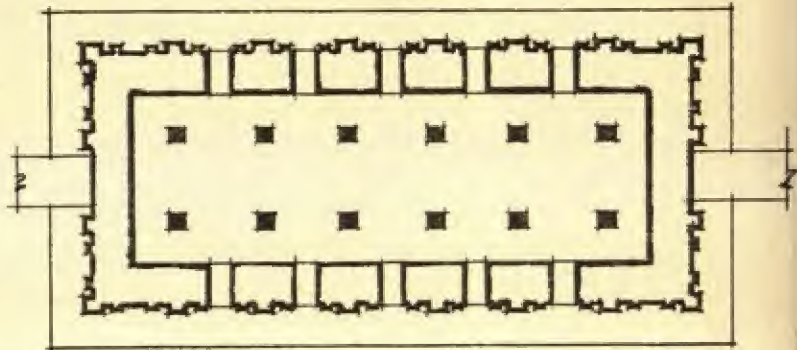
# THE GATE-HOUSES AND WINDOWS — CHAPTER XXXIII

## DVĀRA-HARMYA TYPE FOR THE FOURTH COURT

LENGTH (IN PLAN) = 2 WIDTH  
 HEIGHT (IN ELEVATION) =  $2\frac{1}{4}$  WIDTH

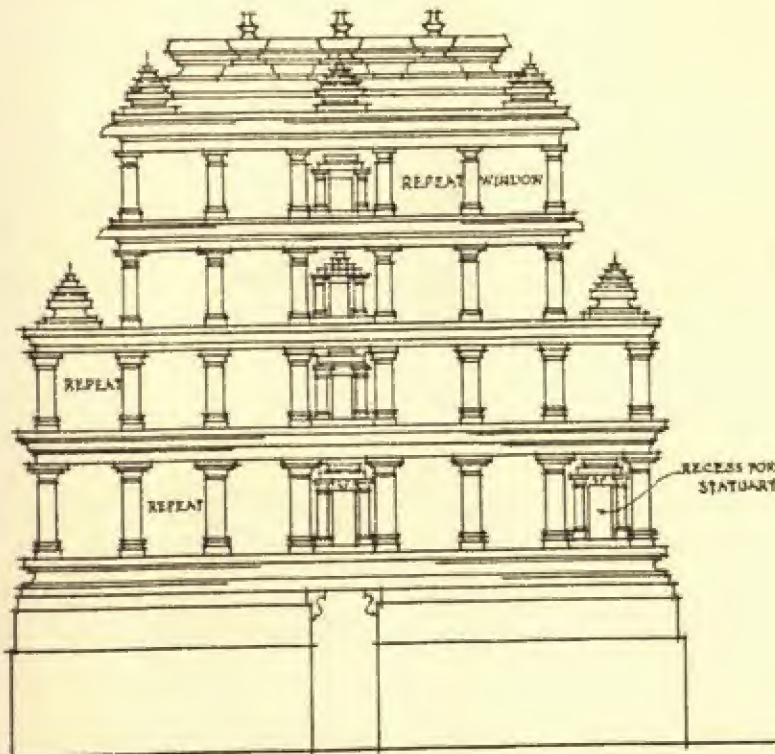
### NOTE:-

ALL THESE GATE-HOUSES ARE BOTH FOR  
 TEMPLES AND RESIDENTIAL BUILDINGS  
 IN RESIDENTIAL BUILDINGS THE GOPURAS  
 SHOULD ALWAYS BE LESS IN NUMBER OF  
 STOREYS THAN THE MAIN EDIFICE BUT  
 NOT SO IN TEMPLES

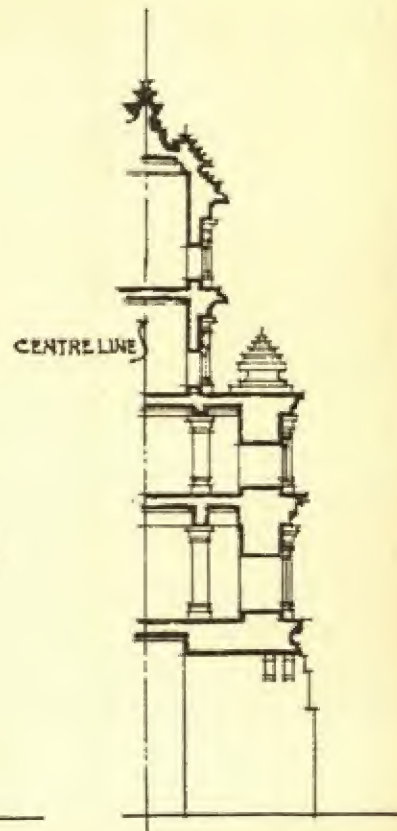


FIRST FLOOR PLAN

SCALE OF  $\frac{1}{4}$  0 5 10 15 20 FEET



ELEVATION



CROSS SECTION





## THE GATE-HOUSES AND WINDOWS. — CHAPTER XXXIII

MAHĀ-GOPURA TYPE FOR THE FIFTH COURT

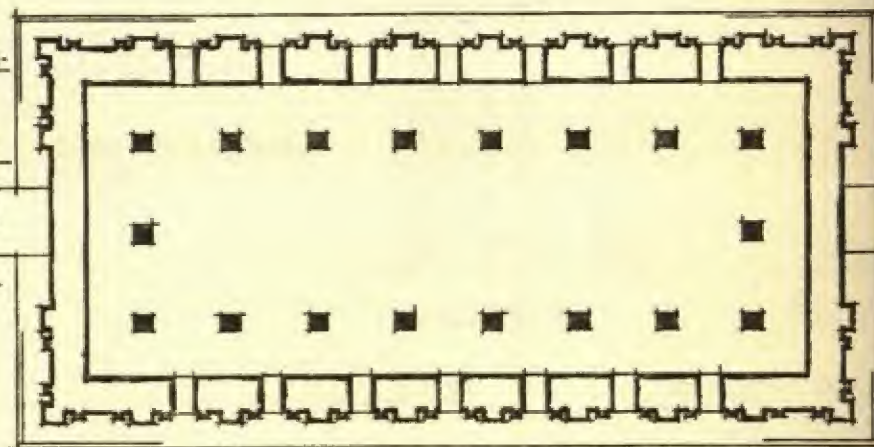
LENGTH (IN PLAN) = 2 WIDTH

HEIGHT (IN ELEVATION) =  $2\frac{1}{4}$  WIDTHNOTE:—

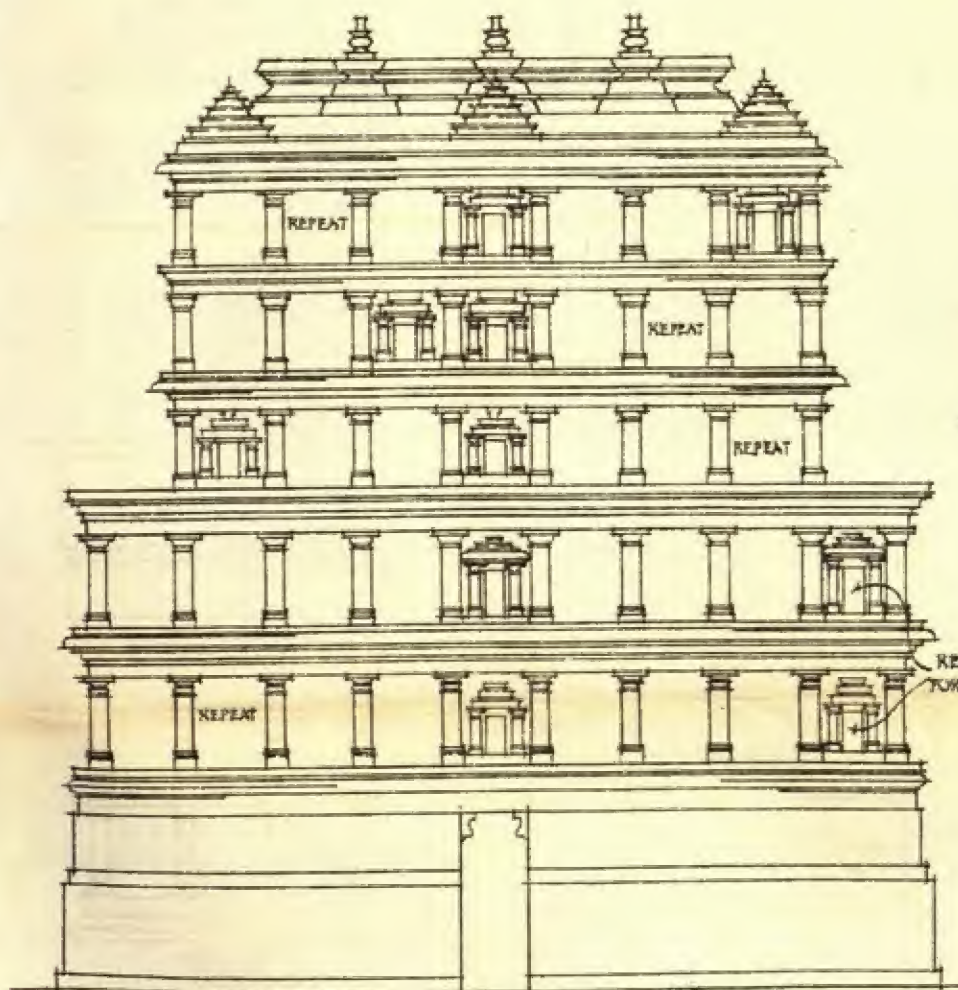
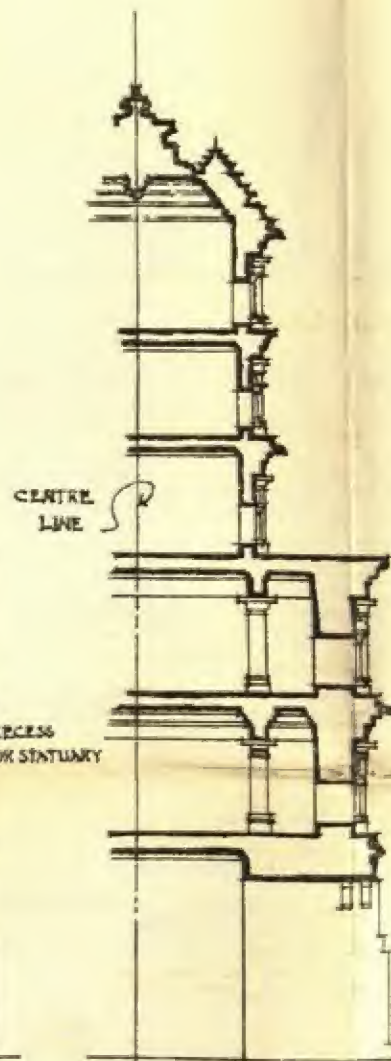
ALL THESE GATE-HOUSES ARE  
BOTH FOR TEMPLES AND RESIDEN-  
TIAL BUILDINGS

IN RESIDENTIAL BUILDINGS THE  
GOPURA SHOULD ALWAYS BE LESS  
IN NUMBER OF STOREYS THAN THE  
MAIN EDIFICE, BUT NOT SO IN  
TEMPLES.

THE GATE-HOUSES MAY BE UP TO  
17 OR 18 STOREYS IN HEIGHT

FIRST FLOOR PLAN

SCALE OF  $\frac{1}{4}$  1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 FEET.

ELEVATIONCROSS SECTION.



THESE DRAWINGS—*PLAN OF THE TEMPLE OF THE LAMAS*  
*as taken from the 1817 Chinese Map.*

*Scale of Feet.*



*THE TEMPLE OF THE LAMAS  
 IS A RECTANGULAR BUILDING  
 WITH A COURTYARD IN THE  
 CENTER. THE TEMPLE IS  
 SURROUNDED BY A WALL  
 WITH TOWERS AT THE CORNERS.*

*PLAN OF THE TEMPLE*

*Scale of Feet.*



*TEMPLE*

*KITCHEN*



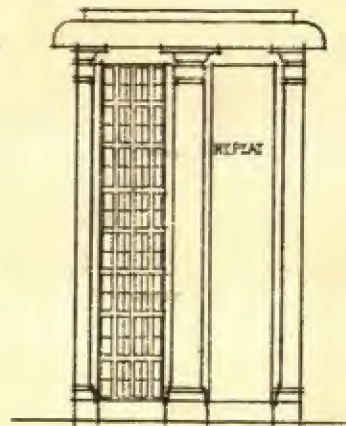
# THE GATE-HOUSES AND WINDOWS — CHAPTER XXXIII.

## WINDOWS FOR TEMPLES, KINGS, BRĀHMINS VAISYAS AND SŪDRAS

### NOTE:-

THE WINDOW OPENINGS HAVE BEEN DIVIDED INTO  
64 RECTANGULAR UNITS AND THE JALIS HAVE MAINLY  
BEEN DESIGNED ON THOSE UNITS

THE WINDOW-JALIS FOR TEMPLES AND PALACES MAY BE OF  
AN ELABORATE CREEPER PATTERN ALSO



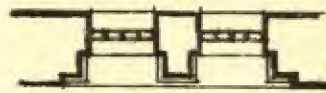
ELEVATION



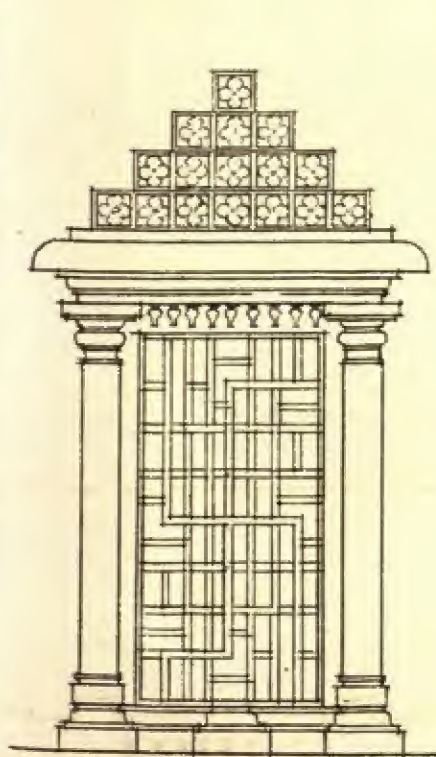
SECTION

SCALE OF 1 0 1 2 3 4 5 6 FEET

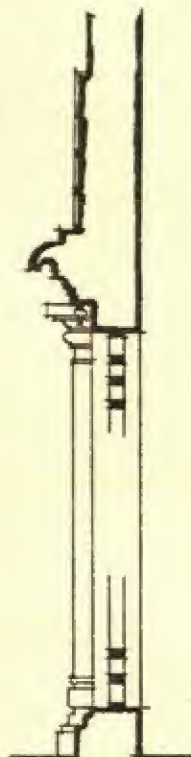
## WINDOW FOR VAISYAS AND SŪDRAS



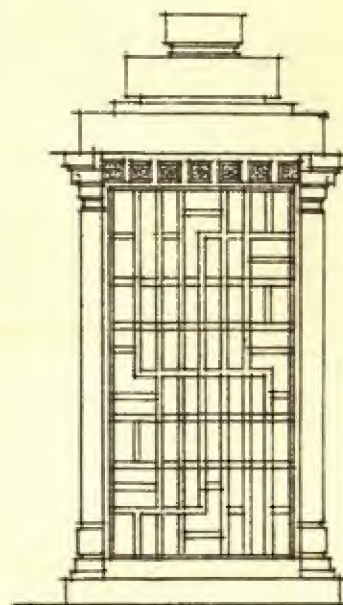
PLAN



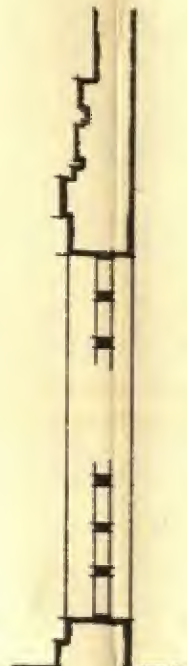
ELEVATION



SECTION

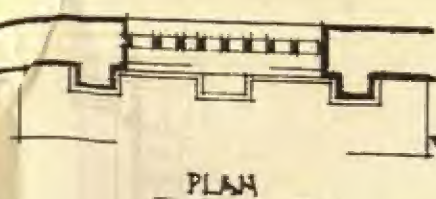


ELEVATION



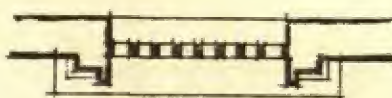
SECTION

## WINDOWS FOR TEMPLES, KINGS AND BRĀHMINS



PLAN

HOOD MOULDING  
ABOVE



PLAN



DESCRIPTION OF THE TEMPLE OF VENUS  
AND THE TEMPLE OF JUPITER  
AT POMPEII



SECTION OF THE TEMPLE OF VENUS  
SHOWING THE POSITION OF THE  
CELLA AND THE PERISTYLE



Column Capital

Column Capital

Column Capital

Section of the Temple of Venus

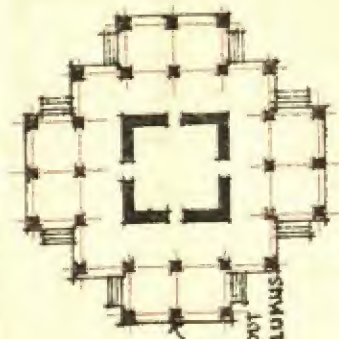
Section of the Temple of Jupiter



# THE PAVILIONS — CHAPTER XXXIV.

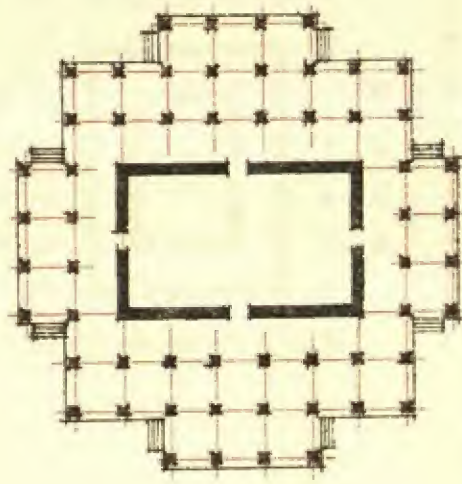
NOTE:—

THE PAVILIONS HIMAJA, NISHADAJA, VINDHYAJA SHOULD BE BUILT IN FRONT OF A MAIN EDIFICE.

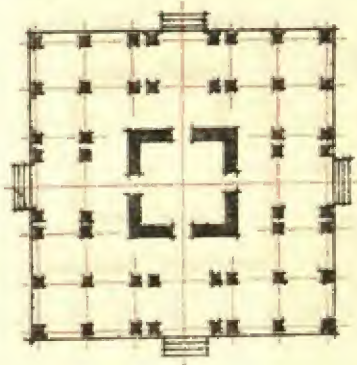


IN HIMAJA TYPE, NOTHING ABOUT THE OMISSION OF MIDDLE COLUMNS IS MENTIONED.

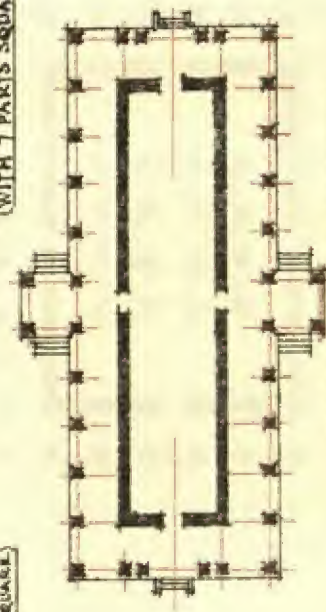
HIMAJA PAVILION  
(WITH 4 PARTS SQUARE)



VINDHYAJA PAVILION  
(WITH 7 PARTS SQUARE)



NISHADAJA PAVILION  
(WITH 6 PARTS SQUARE)



MERWA PAVILION (SIX PARTS)  
(TO BE USED AS A STACK ROOM OF A LIBRARY)

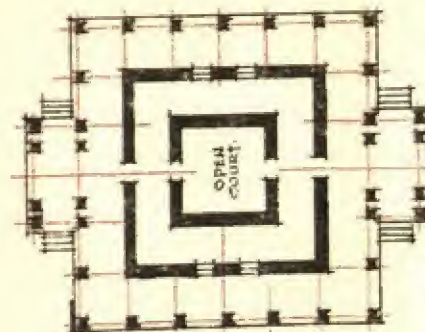




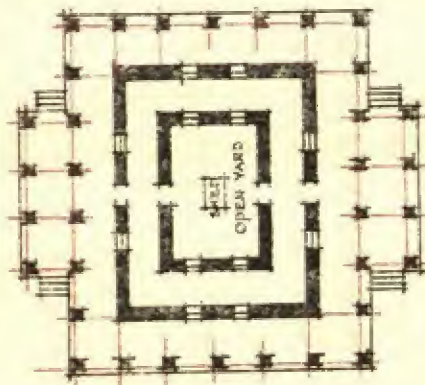
# THE PAVILIONS—CHAPTER XXXIV

## NOTE:—

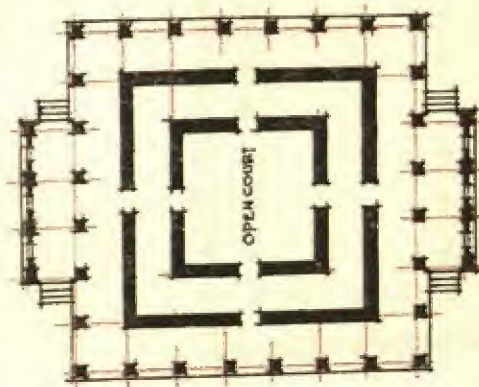
1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS
2. THE NUMBER OF PARTS GIVEN BELOW EACH PLAN GENERALLY EXCLUDE VERANDAS AND PORTICOS



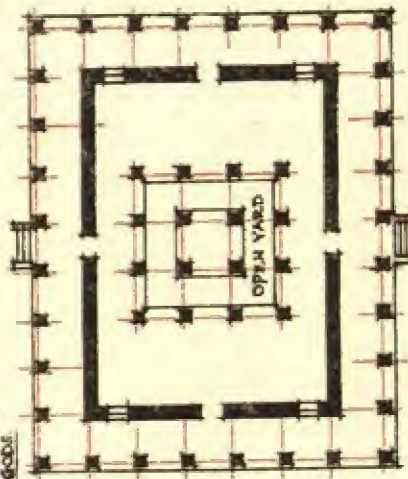
PADMAKA PAVILION  
5 PARTS SQUARE - TO BE USED  
AS KITCHEN FOR GODE



PUSHPA PAVILION  
4 BY 5 PARTS EXCLUDING VERANDAH



BHADRA PAVILION  
5 PARTS SQUARE, TO BE USED AS WATER STORE.



MRITYA PAVILION  
5 BY 7 PARTS EXCLUDING VERANDAH

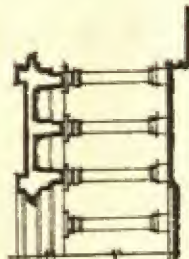




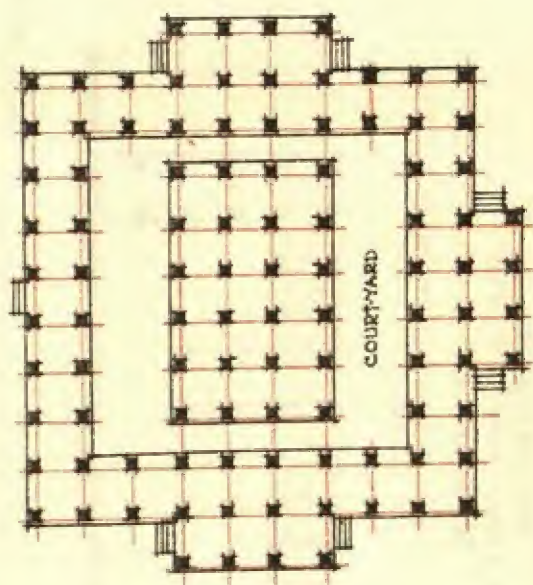
# THE PAVILIONS—CHAPTER XXXIV

## NOTE:—

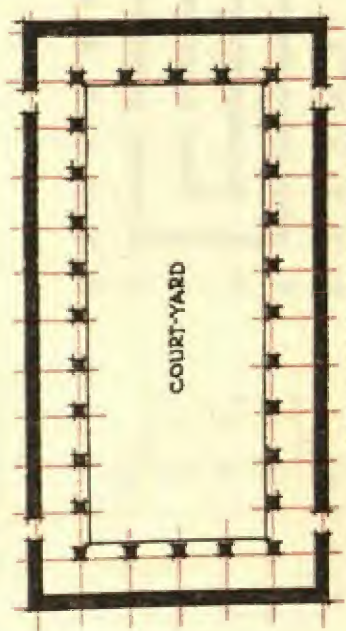
1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.
2. IN KŪLA-DHĀRANA PLAN EACH UNIT OF DIVISION REPRESENTS 2 PARTS.



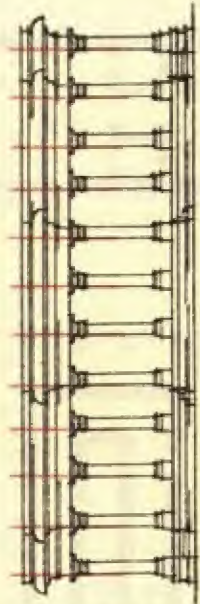
PART SECTION



ASSEMBLY HALL  
OF 100 COLUMNS, 9 PARTS SQUARE.



KŪLA-DHĀRANA PAVILION  
24 BY 12 PARTS, TO BE USED AS A CON-SHED



CONJECTURAL ELEVATION OF THE HALL



PLAN OF THE BUILDING



CROSS SECTION OF THE BUILDING



PLAN OF THE BUILDING



EXTERIOR VIEW

THE BUILDING IS A SIMPLE RECTANGULAR STRUCTURE WITH A PITCHED ROOF. IT IS DIVIDED INTO A GRID OF SMALLER ROOMS. THE EXTERIOR VIEW SHOWS THE BUILDING WITH ITS ROOF AND WALLS. THE CROSS SECTION SHOWS THE INTERIOR OF THE BUILDING WITH ITS COLUMNS AND ROOF.

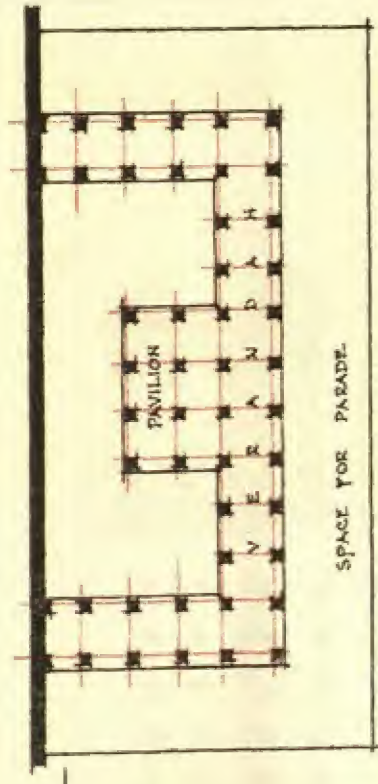
# THE BUILDING — CROSS SECTION



# THE PAVILIONS — CHAPTER XXXIV

NOTE:—

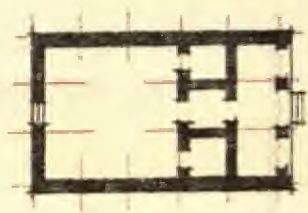
1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.



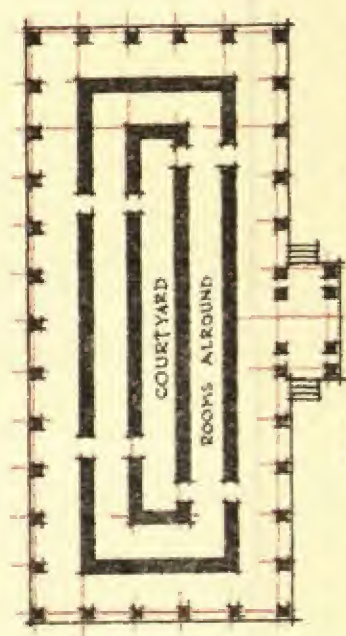
DROṆA PAVILION  
IS BY 7 PARTS, TO BE USED AS A PLACE  
FOR RAY-FIGHTING



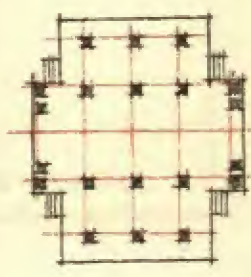
DHANĀDHĪPA PAVILION  
3 BY 4 PARTS INCLUDING PLINTH.



TREASURY  
FOR KSHATRIYAS ETC.  
5 BY 3 PARTS  
S. C. MUKHERJI.

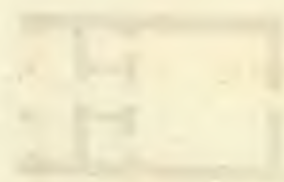


DHĀNYĀGĀRA PAVILION (FOR ŚĪDRA)  
10 BY 5 PARTS EXCLUDING VERANDAH AND PORCH



VIJAYA PAVILION  
4 BY 2 PARTS EXCLUDING PORCH ETC.  
USED FOR WEDDING ETC.

THE 3rd  
of the 100000000  
of the 100000000



THE 3rd  
of the 100000000  
of the 100000000



THE 3rd  
of the 100000000  
of the 100000000



THE 3rd  
of the 100000000  
of the 100000000

THE 3rd  
of the 100000000  
of the 100000000



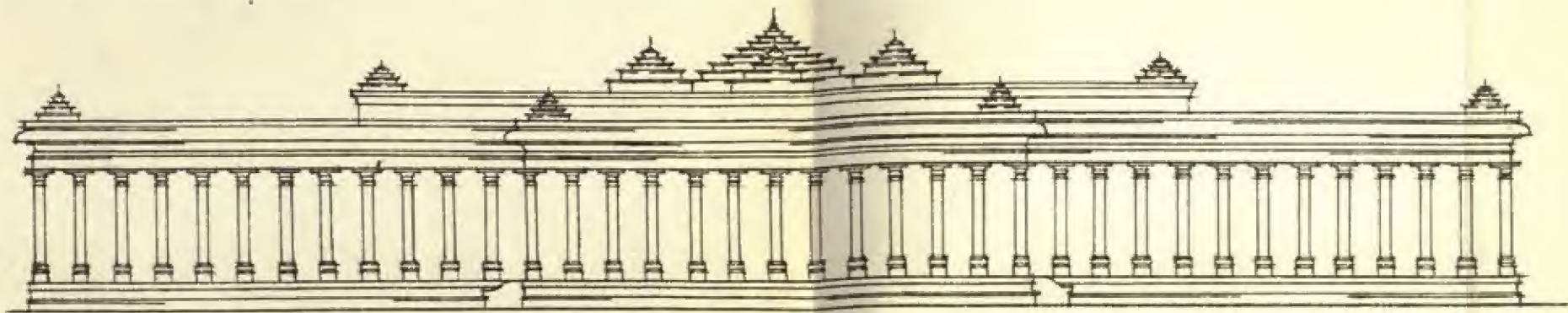
THE 3rd  
of the 100000000  
of the 100000000



THE 3rd  
of the 100000000  
of the 100000000

THE 3rd  
of the 100000000  
of the 100000000



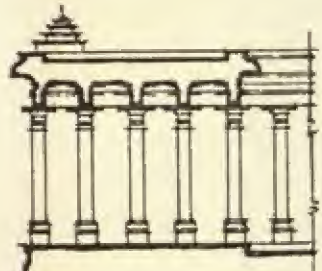


SUGGESTED ELEVATION

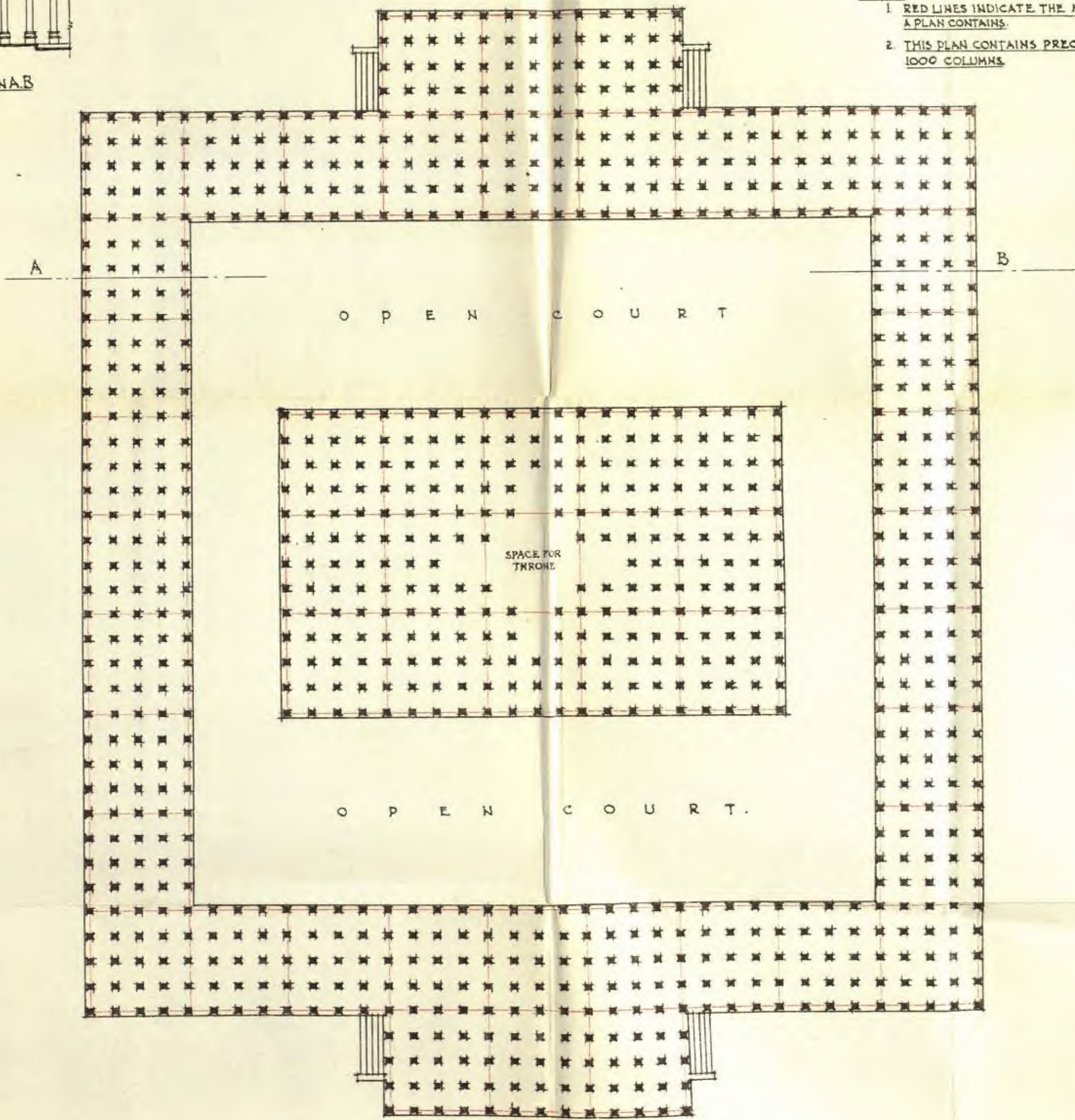
SCALE 0 12 24 48 72 96 OF FEET

PAVILIONS — CHAPTER XXXIV  
THE ASSEMBLY HALL OF A THOUSAND COLUMNS

- NOTE—
1. RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.
  2. THIS PLAN CONTAINS PRECISELY 1000 COLUMNS.

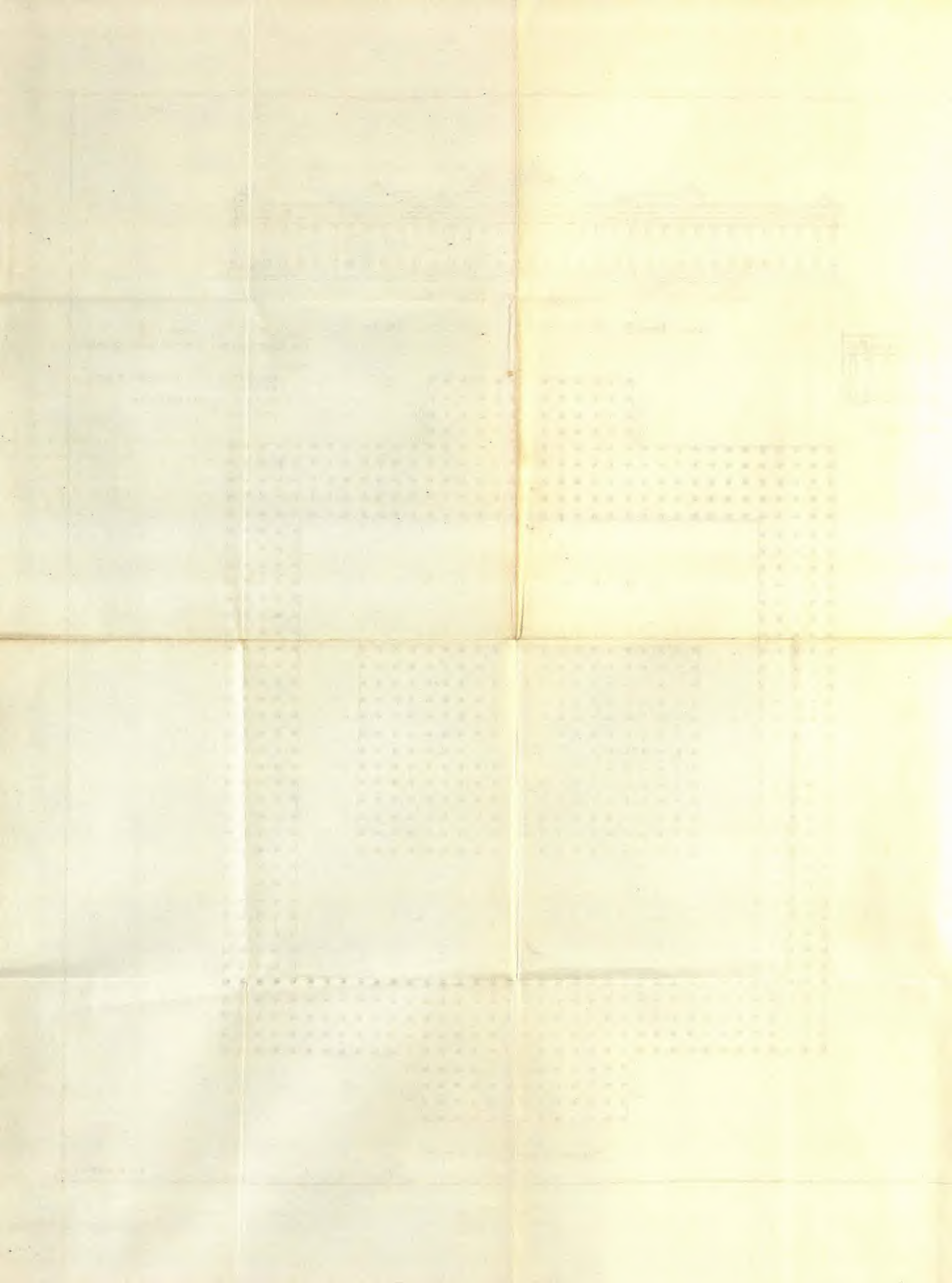


SECTION ON A.B



PLAN  
WITH 9 PARTS SQUARE, EXCLUDING PORCHES







# THE STOREYED MANSIONS — CHAPTER XXXV

NOT TO SCALE

NOTE:-

THE OTHER FEW VARIETIES OF DANDAKA-SALA  
NOT DRAWN VARY ONLY IN MINOR DETAILS



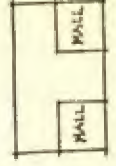
PLAN SHOWING THE VARIOUS POSITIONS  
OF DOORS IN DANDAKA TYPE



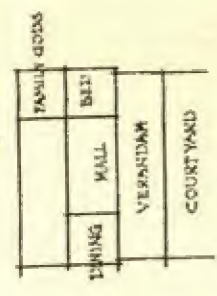
DANDAKA-SALA  
(FIRST TYPE)



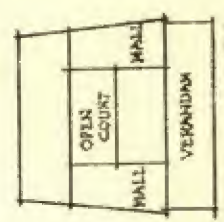
PANDI-SALA  
DANDAKA CLASS  
(SECOND TYPE)



DANDAKA-KANTA  
(THIRD TYPE)



DANDAKA-SALA  
(FOURTH TYPE)



DANDAKA-SALA  
(FIFTH TYPE)



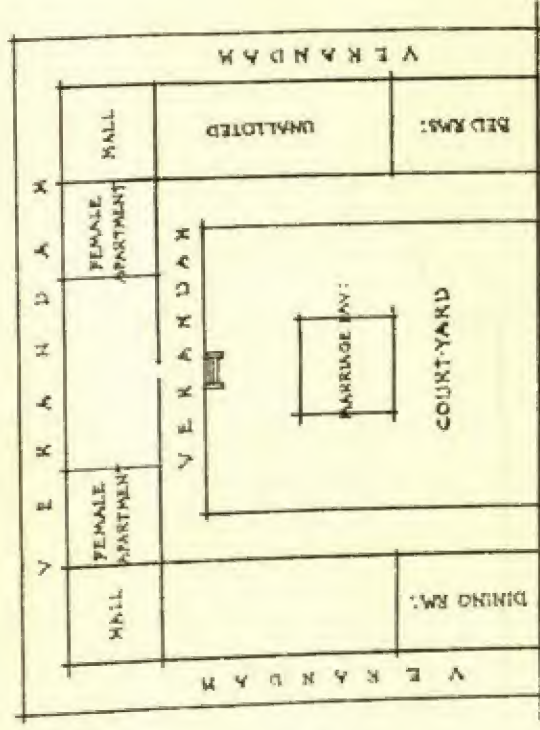


# THE STOREYED MANSIONS — CHAPTER XXXV.

## SVASTIKA AND MAULIKA TYPES

NOTE:—

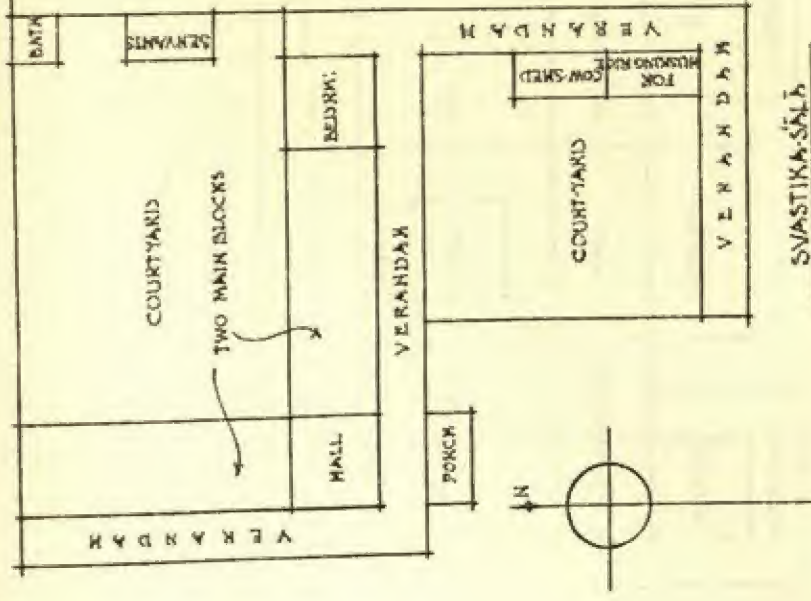
THE TWO TYPES OF MAULIKA-SĀLĀ AND THE SECOND TYPE OF SVASTIKA-SĀLĀ (NOT DRAWN) VARY ONLY IN MINOR DETAILS AND IN SIZE.



MAULIKA-SĀLĀ

SCALE OF

10 15 PARTS



SVASTIKA-SĀLĀ

# PROBLEM 10

Design a building for a school of 1000 students. The building should have a central hall and classrooms. The building should be designed for a school of 1000 students.



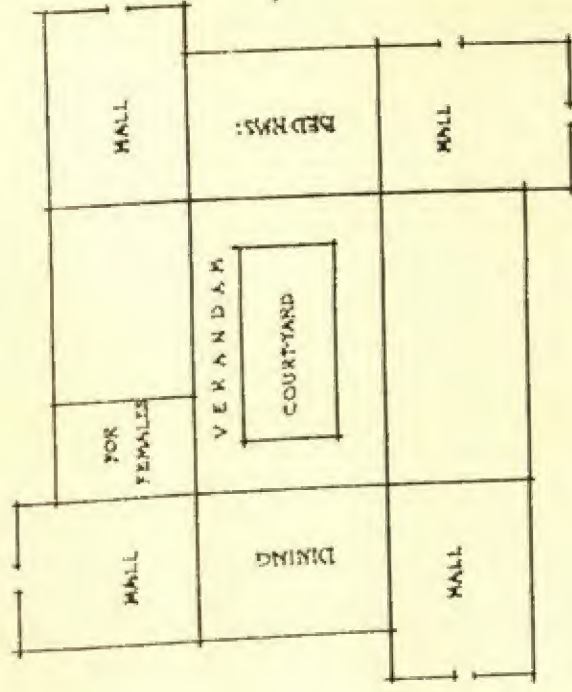


# THE STOREYED MANSIONS — CHAPTER XXXV

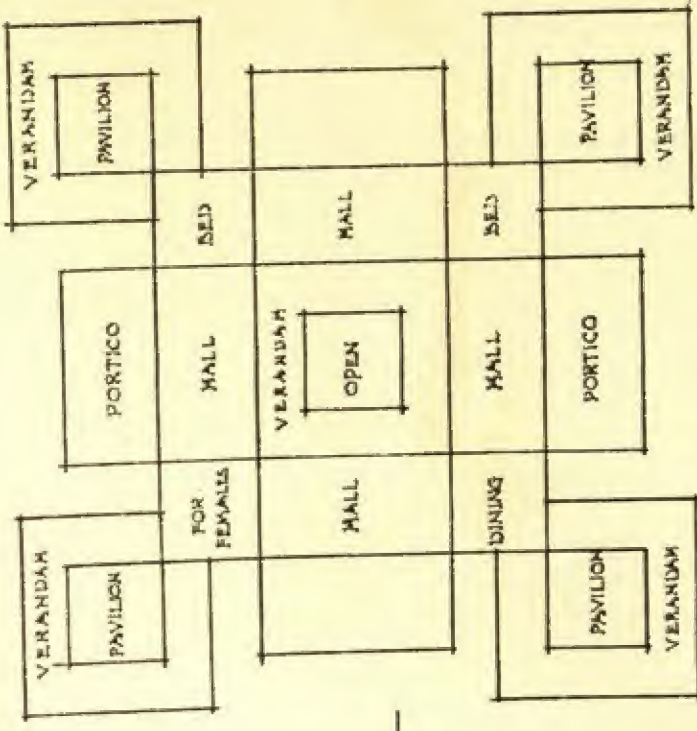
## CHATURĀLAYA AND SARVATOBHADRA TYPES

NOTE:— THE OTHER VARIETIES OF THESE TWO TYPES VARY ONLY IN MINOR DETAILS.

SCALE OF 0 5 10 PARTS



CHATURĀLAYA



SARVATO-BHADRA

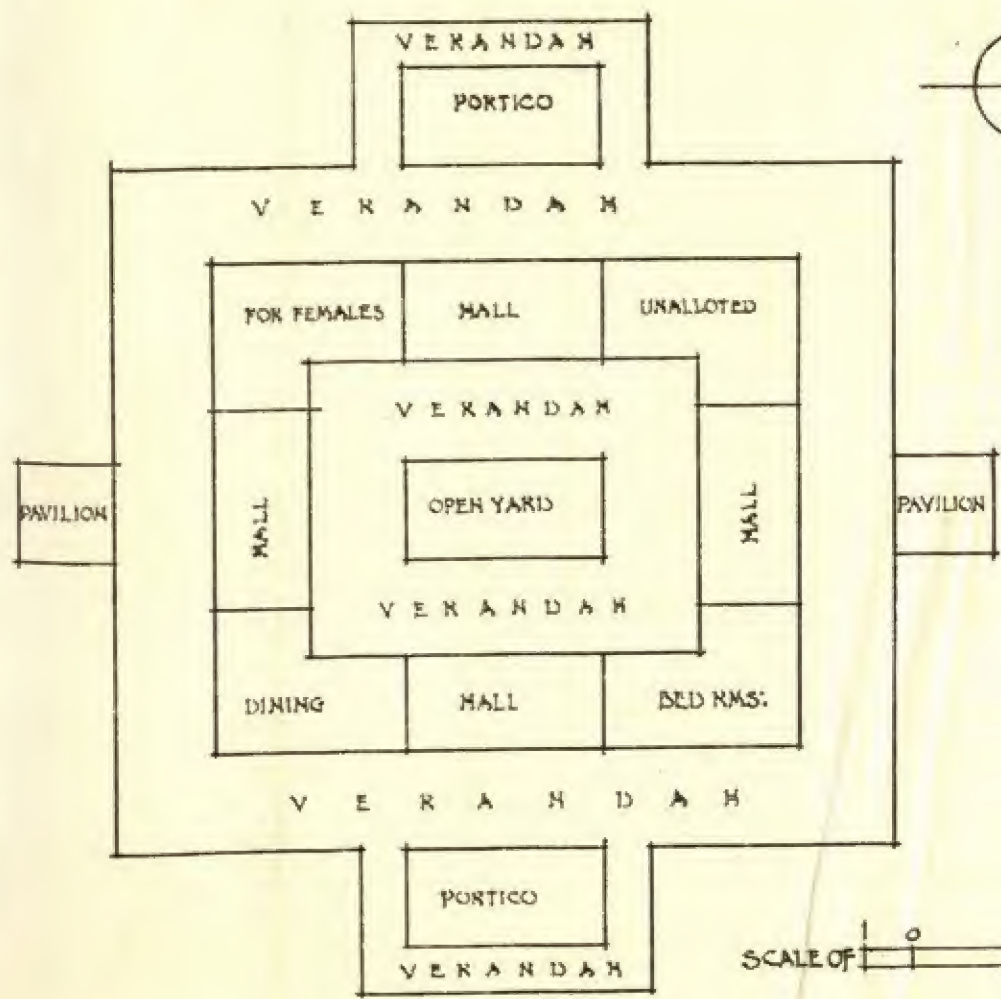




THE STOREYED MANSIONS—CHAPTER XXXV  
VARDHA-MĀNA MANSIONS

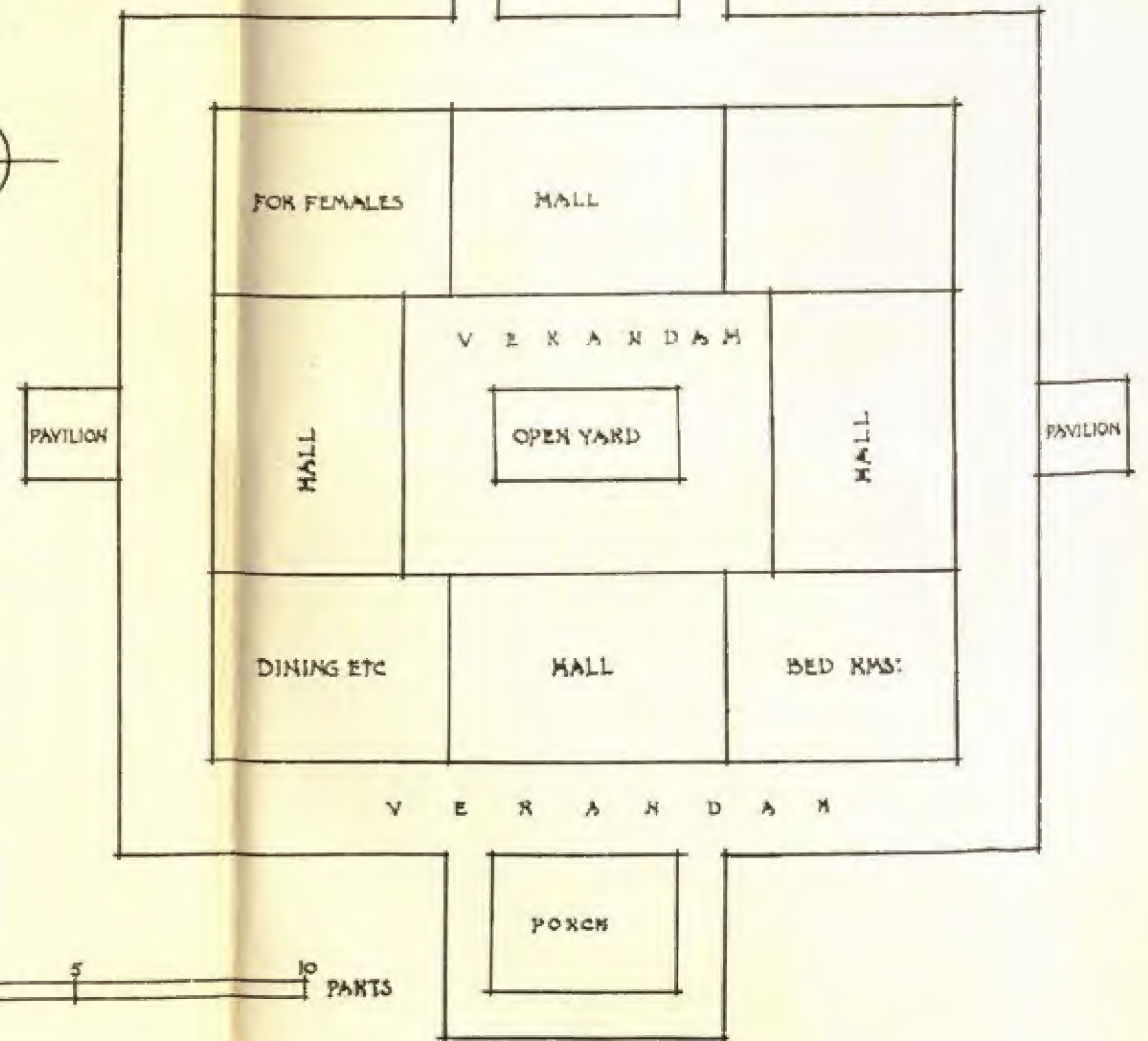
NOTE:-

THE OTHER TYPES OF VARDHA-MĀNA MANSIONS  
VARY ONLY IN MINOR DETAILS



VARDHAMĀNA MANSION  
(FIRST TYPE)

SCALE OF 0 5 10 PARTS



VARDHAMĀNA MANSION  
(THIRD TYPE)

1785-1786 — AUSTRIAN CRYSTAL  
 MOUNTAIN

1785-1786 — AUSTRIAN CRYSTAL  
 MOUNTAIN

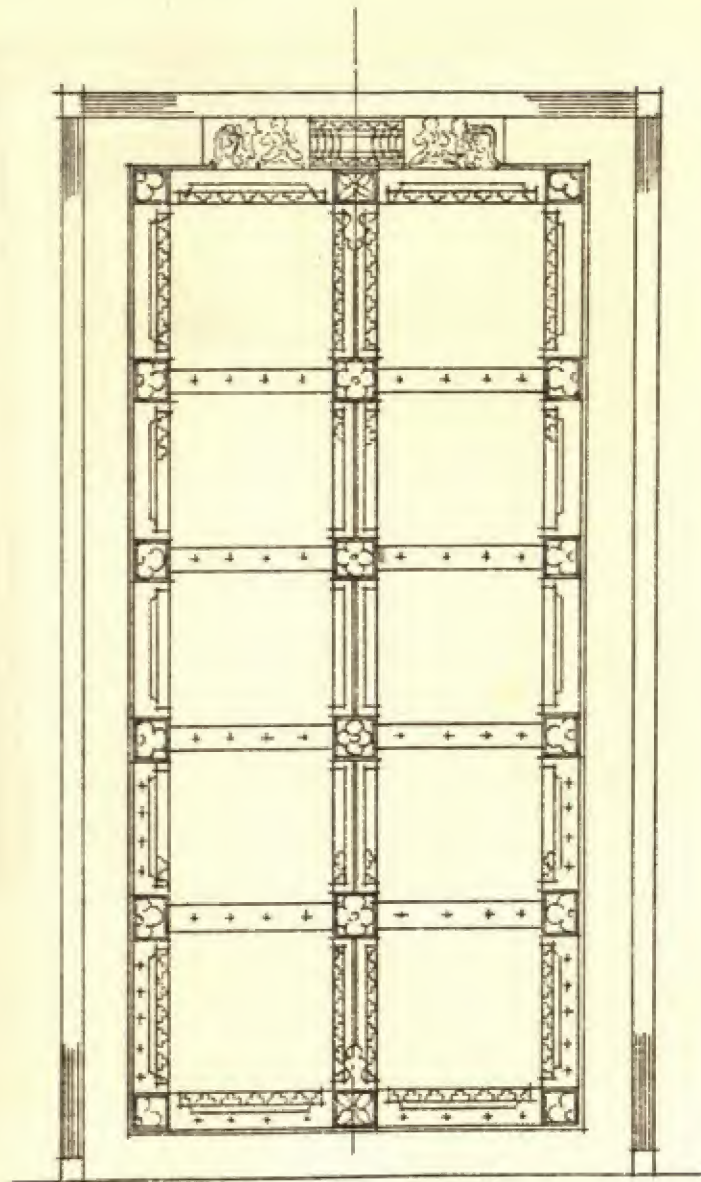
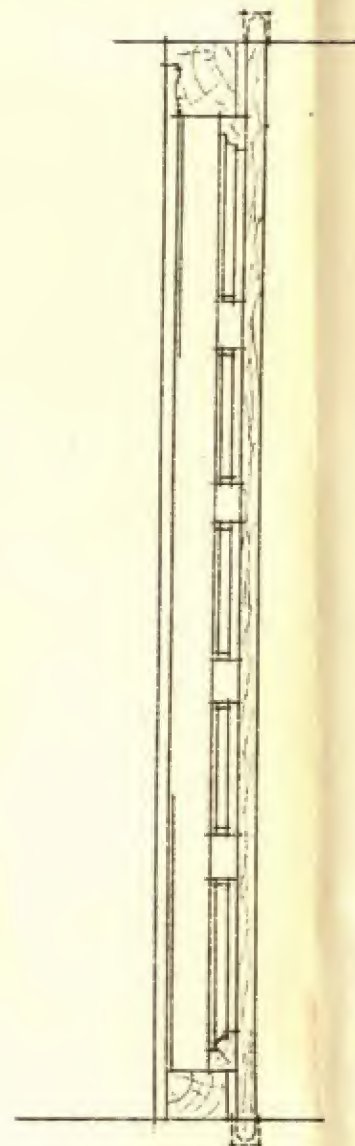
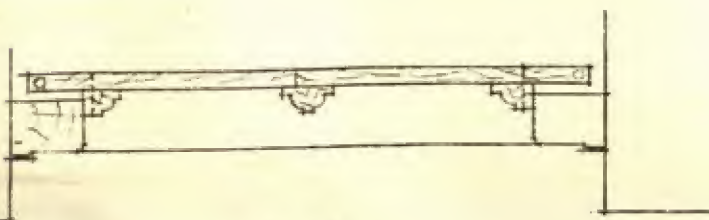


1785-1786 — AUSTRIAN CRYSTAL  
 MOUNTAIN



1785-1786 — AUSTRIAN CRYSTAL  
 MOUNTAIN



THE DOORS — CHAPTER XXXIXSMALL TYPE — SCALE 1 INCH = 1 FOOTHEIGHT = 9 PARTS AND BREADTH = 5 PARTSNOTE :-CHAPTER XXXVIII GIVES ONLY THE POSITIONS  
OF DOORS IN TEMPLES AND RESIDENTIAL BUILDINGSELEVATIONSECTIONPLAN

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CHICAGO, ILL. 60637

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CHICAGO



## THE DOORS — CHAPTER XXXIX

INTERMEDIATE TYPE — SCALE 1 INCH = 1 FOOT

BREADTH = 5 PARTS HEIGHT = 9 PARTS

NOTE:-

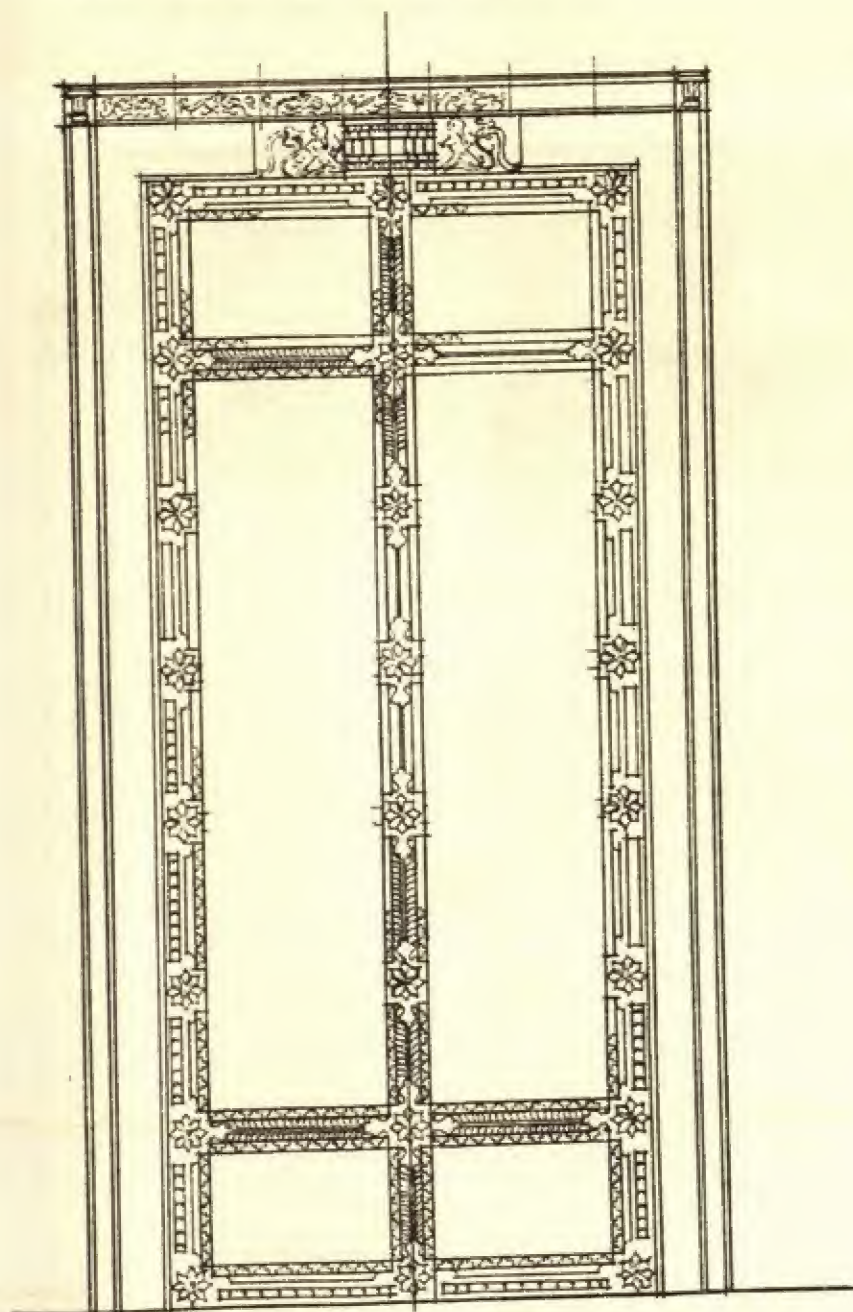
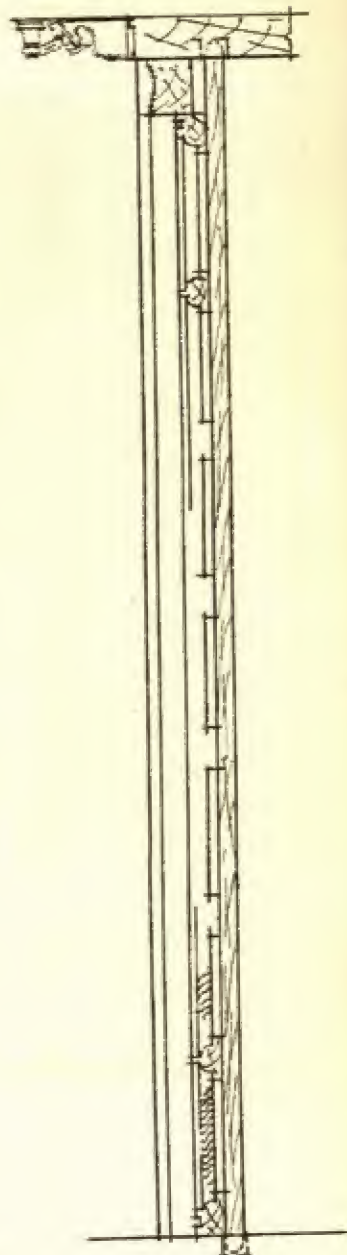
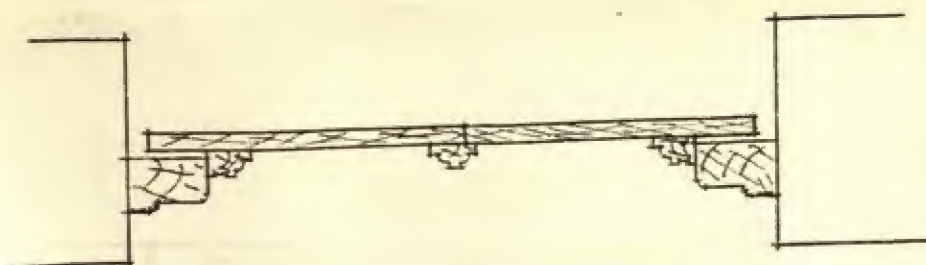
CHAPTER XXXVIII GIVES ONLY POSITIONS OF  
DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS.ELEVATIONSECTIONPLAN



FIG. 1

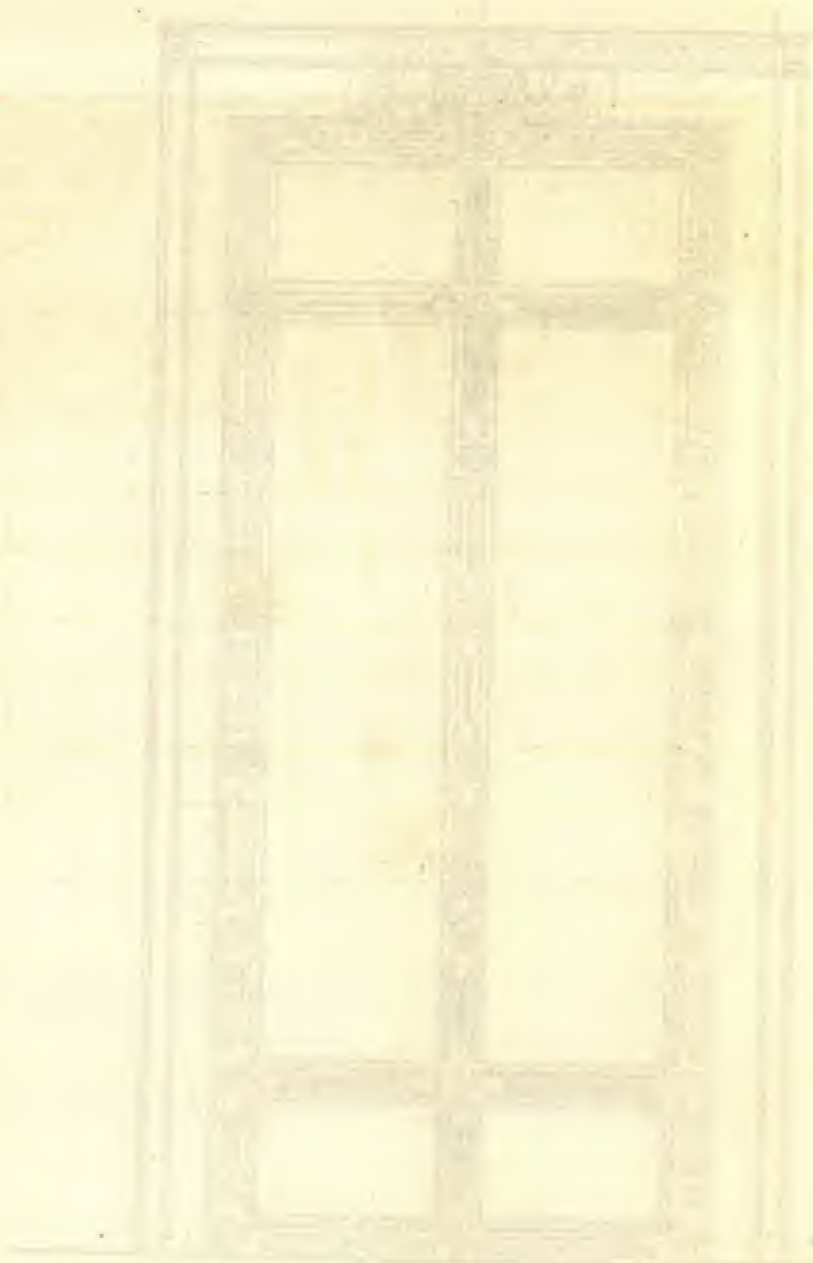


FIG. 2

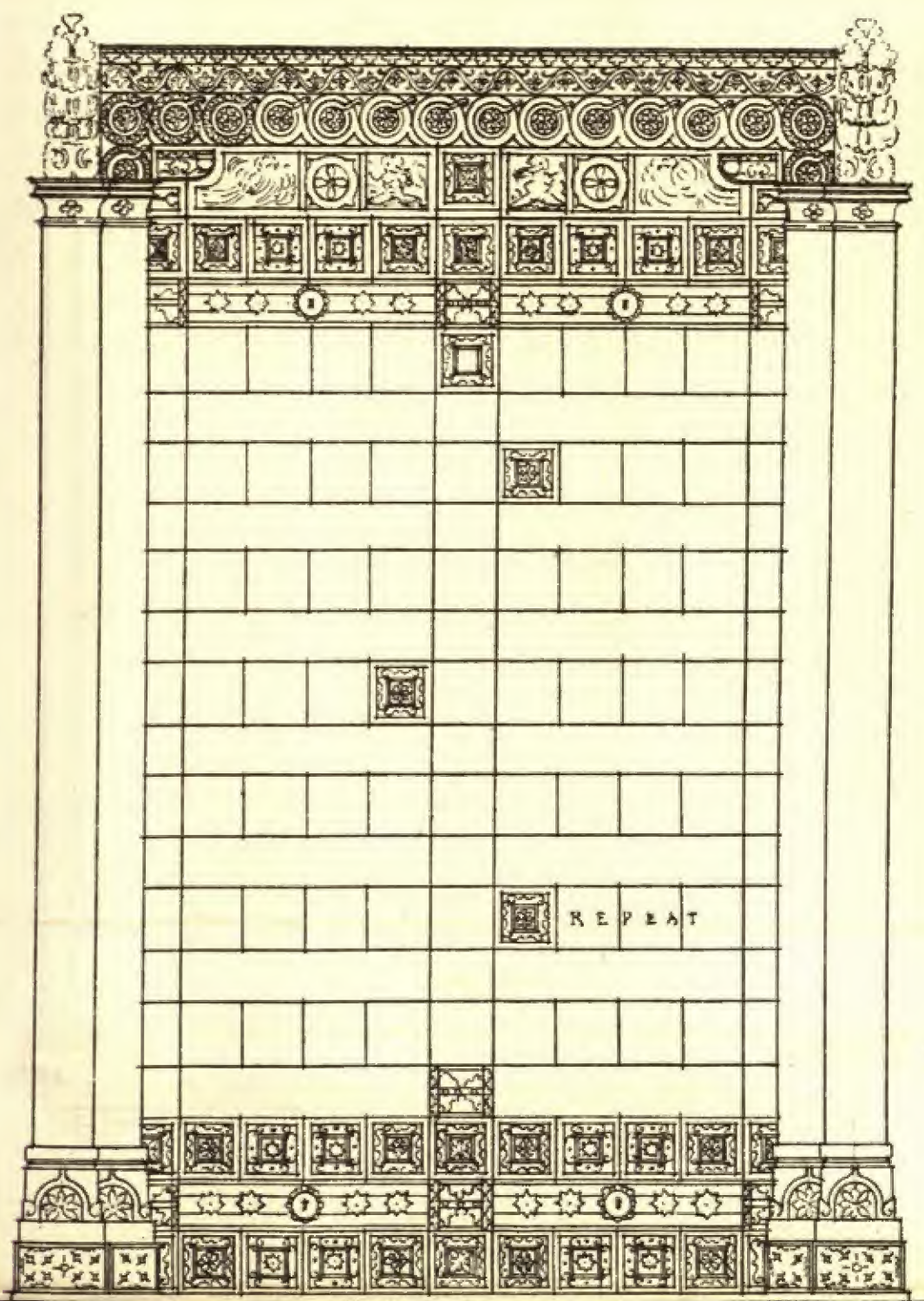


## THE DOORS — CHAPTER XXXIX

LARGE TYPE — SCALE 1 INCH = 1 FOOT

LENGTH = 2 BREADTH

NOTE:—

CHAPTER XXXVIII GIVES ONLY POSITIONS OF  
DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS





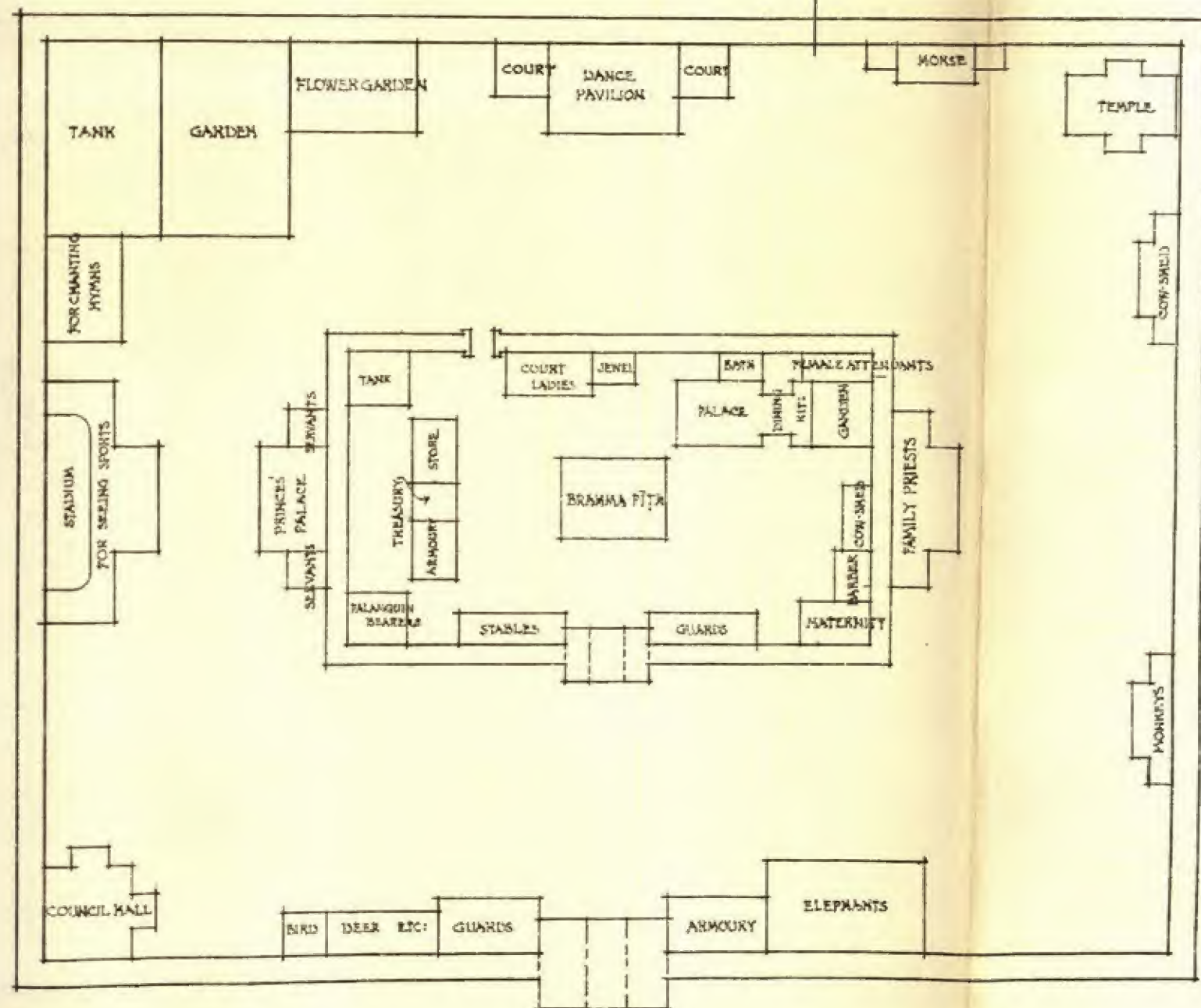
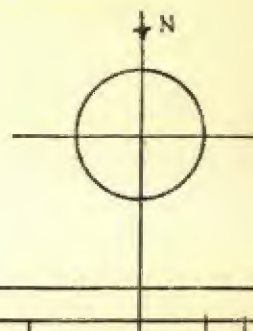


## THE ROYAL PALACES.—CHAPTER XI.

## FOR ASTRA-GRĀHA KINGS

BREADTH=40 DANDAS, LENGTH=1¼ BREADTH

SCALE 1/8 INCH=1 DANDA=6 FT



## NOTE:-

THE PALACE FOR PRAMĀRAKA KINGS  
SHOULD ONLY BE BIGGER IN DIMENSION



EXPLANATION OF THE PLAN  
OF THE BUILDING  
SHOWING THE ARRANGEMENT OF THE  
VARIOUS PARTS



THE BUILDING WAS DESIGNED BY  
MR. J. H. BROWN

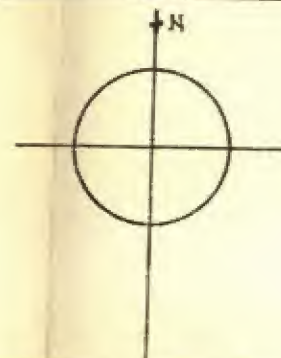


# THE ROYAL PALACES — CHAPTER XL FOR MANDALESA KINGS

BREADTH=107 DANDAS, LENGTH=1¼ BREADTH

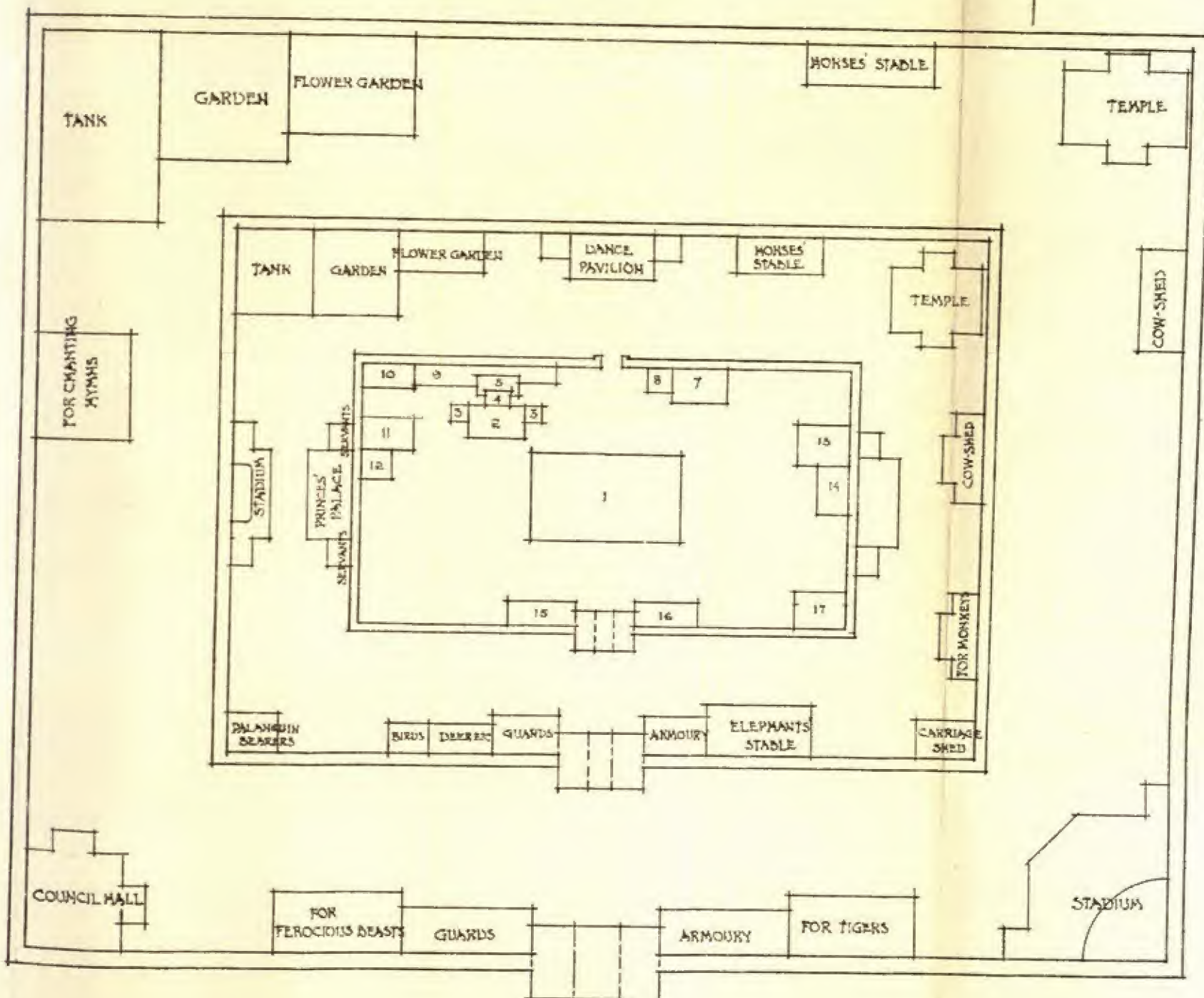
SCALE 1/16" INCH=1 DANDA=6 FEET.

SHEET NO. CXXI



## REFERENCES FOR THE FIRST COURT.

1. BRAHMA PITH
2. PALACE PROPER
3. BATHS
4. DINING
5. KITCHEN
6. FEMALE ATTENDANTS
7. FOR COURT LADIES
8. JEWEL ROOM
9. PALACE GARDEN
10. TANK
11. STORE
12. TREASURY
13. CARRIAGE SHED
14. BARBER
15. STABLES
16. GUARDS
17. MATERNITY HOUSE







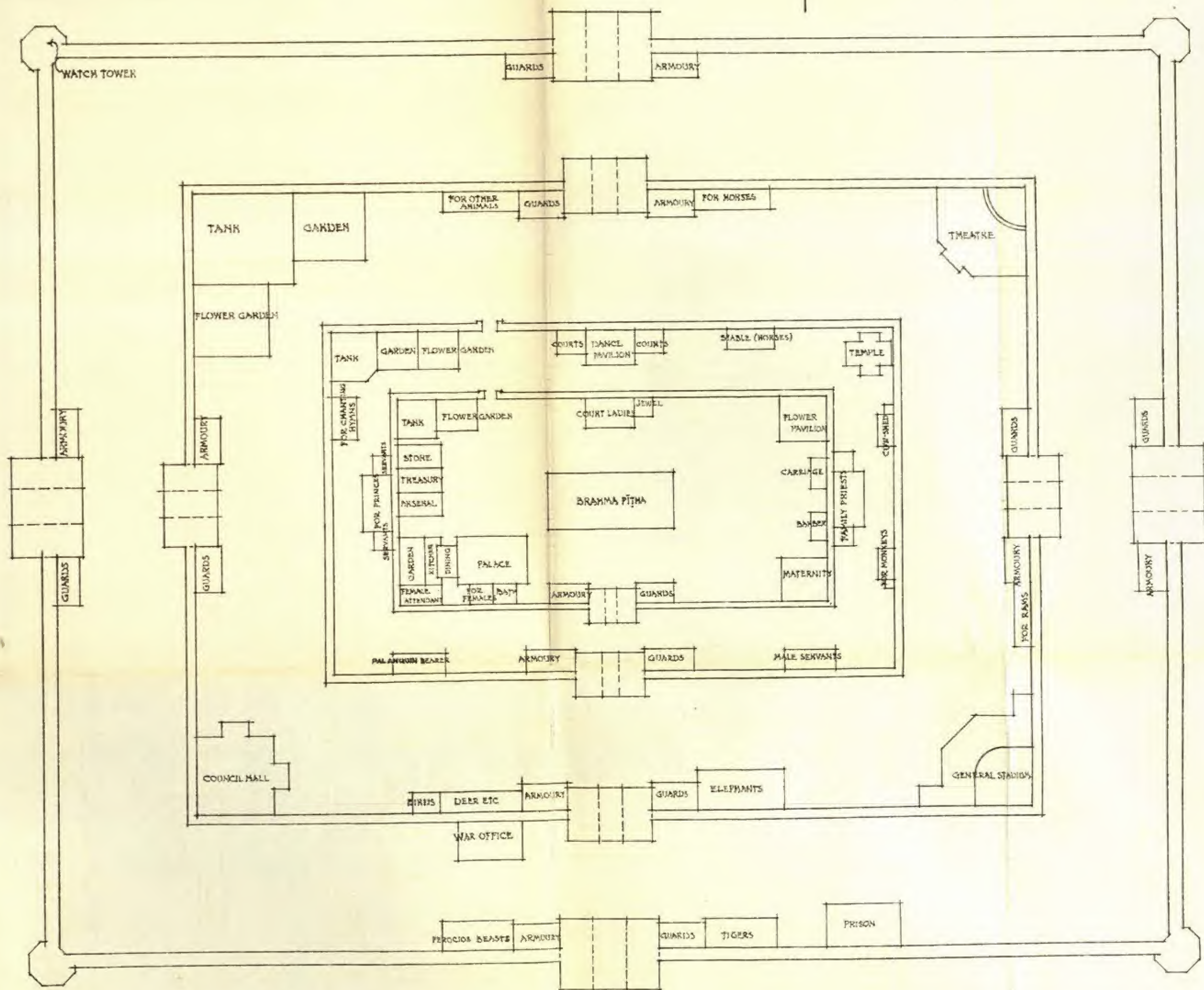
# THE ROYAL PALACES — CHAPTER XL

FOR PĀRSHNIKA KINGS

LENGTH = 1 1/4 BREADTH, BREADTH = 15.5 DANDAS

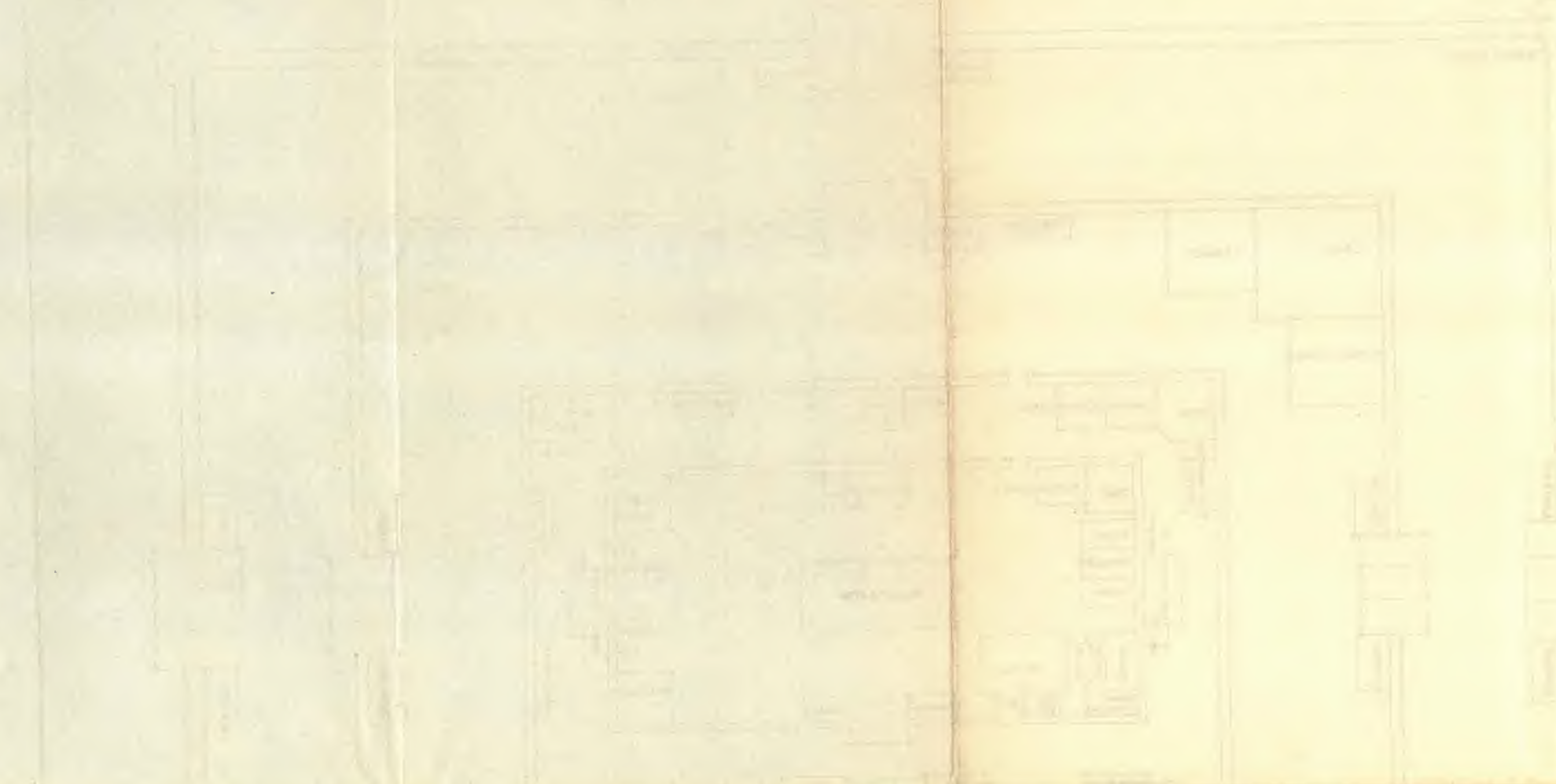
SCALE 1/16 INCH = 1 DANDA = 6 FT.

SHEET NO CXXII





PLANNING - 23 JAN 1973  
2000 42000000  
KAPPA 100 100000000 100000000  
100000000 100000000





# THE ROYAL PALACES — CHAPTER XL

FOR MAHARAJA KINGS

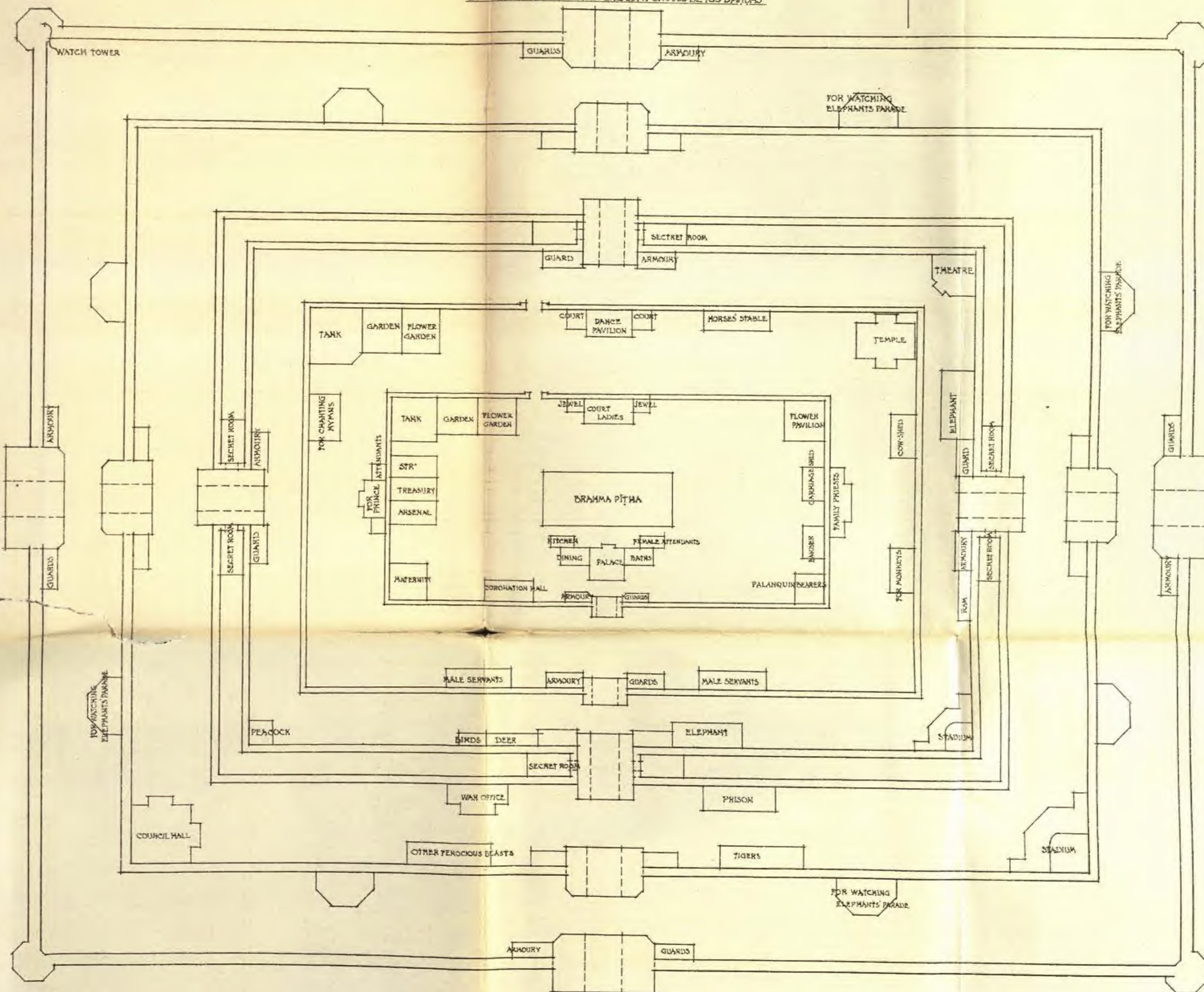
BREADTH = 18 DANDAS, LENGTH = 1/4 BREADTH

SCALE 1/16 INCH = 1 DANDA = 6 FT.

SHEET NO CXXIII

NOTE :-

THE PALACE FOR NARENDRA CLASS OF KINGS IS SIMILAR TO THAT OF MAHARAJA KINGS WITH THIS DIFFERENCE THAT IN THE FORMER THE COURT HAVING SECRET ROOMS SHOULD BE OMITTED AND ALSO THE BREADTH SHOULD BE 160 DANDAS





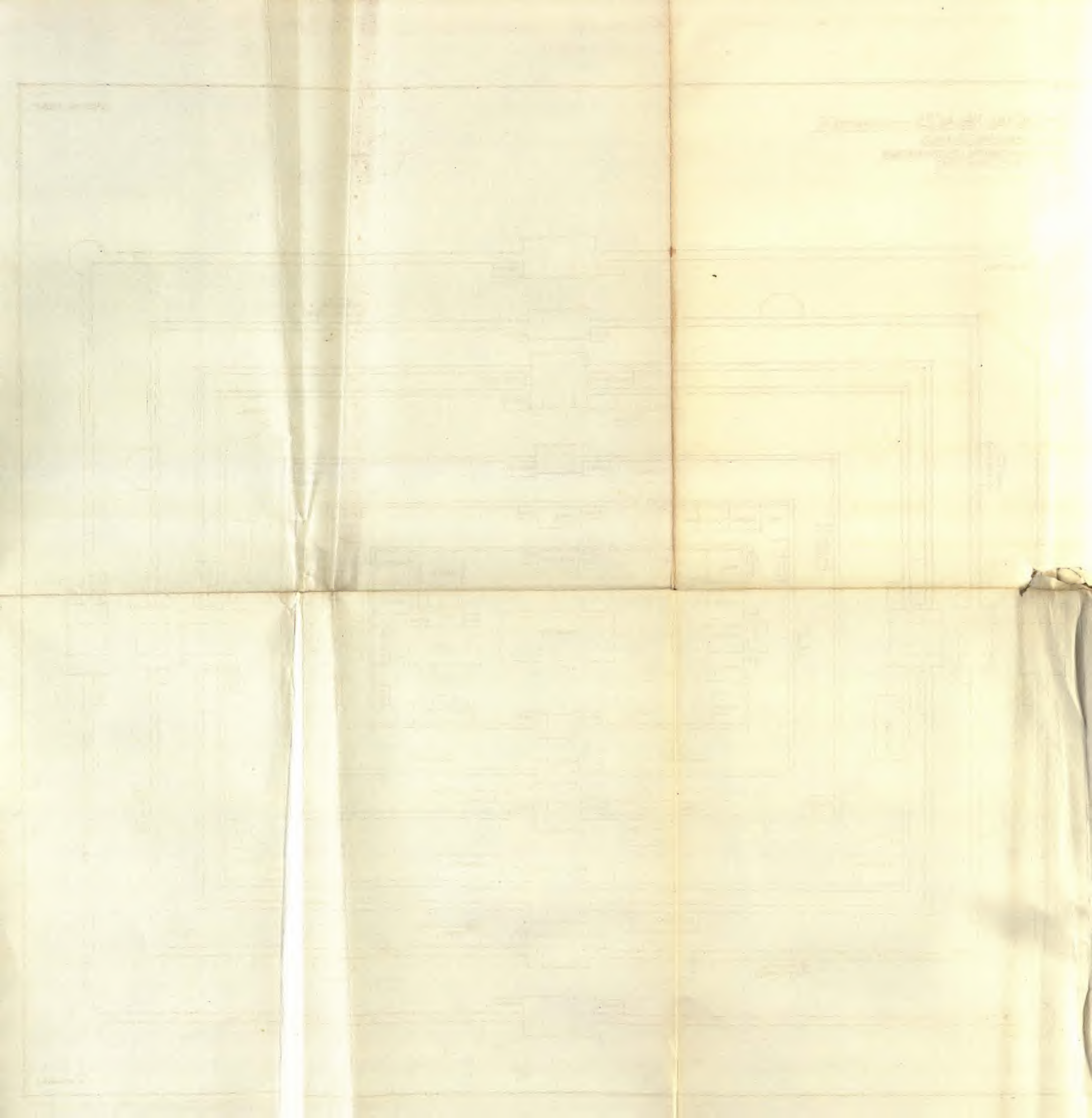
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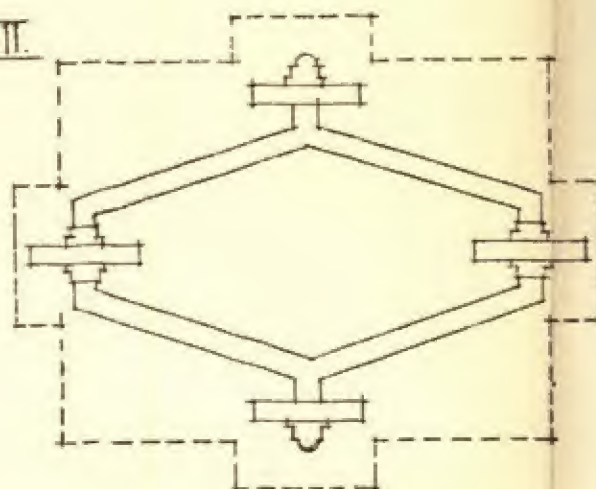
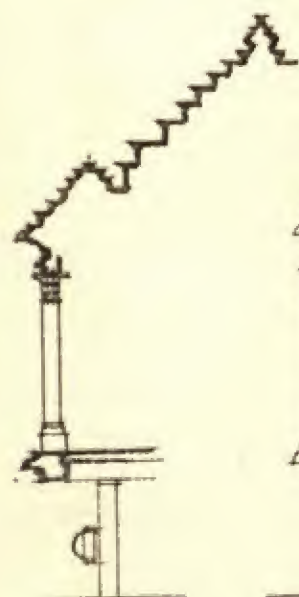
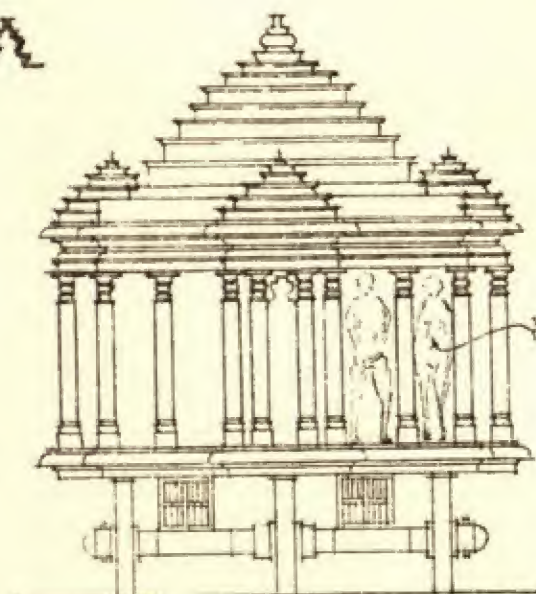
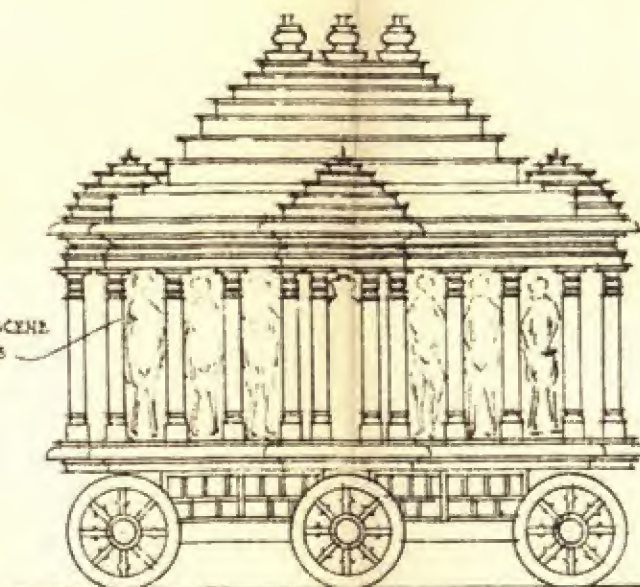










THE CARS AND CHARIOTS — CHAPTER XLIII.LENGTH = 1 1/4 BREADTH = 6 1/4 CUBITSSCALE 1/4 INCH = 1 FOOTNOTE:—THIS SHOULD BE BUILT IN WOODPLANOUTLINE SECTIONFRONT ELEVATIONSIDE ELEVATION





## THE CARS AND CHARIOTS — CHAPTER XLIII

## TWO-STOURED CHARIOTS

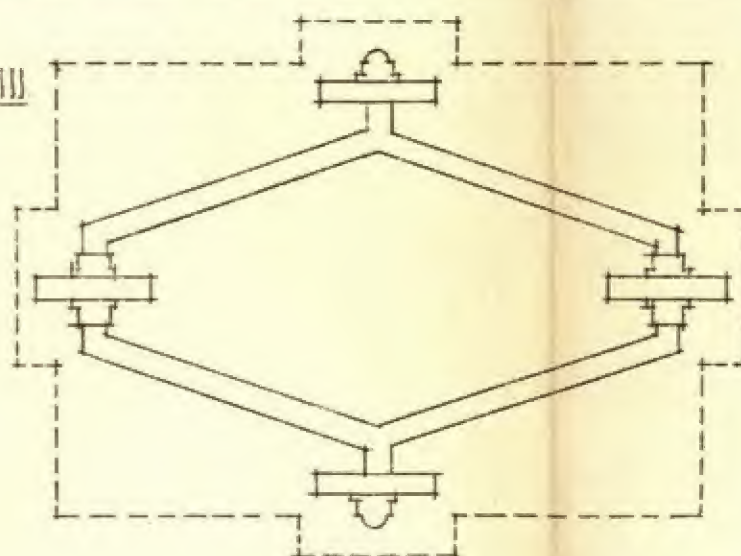
LENGTH =  $1\frac{1}{4}$  BREADTH, BREADTH =  $5\frac{1}{2}$  CUBITS.SCALE  $\frac{1}{4}$  INCH = 1 FOOT

## NOTE:—

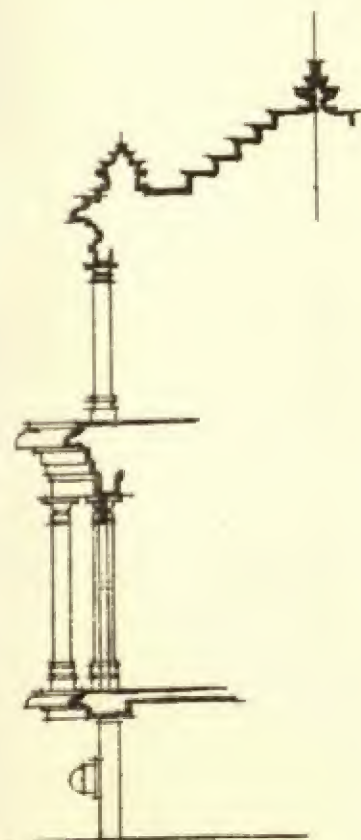
THE CHARIOTS MAY BE UP TO 9 STOREYS IN HEIGHT.

OTHER STOREYS WOULD BE SIMILAR IN TREATMENT.

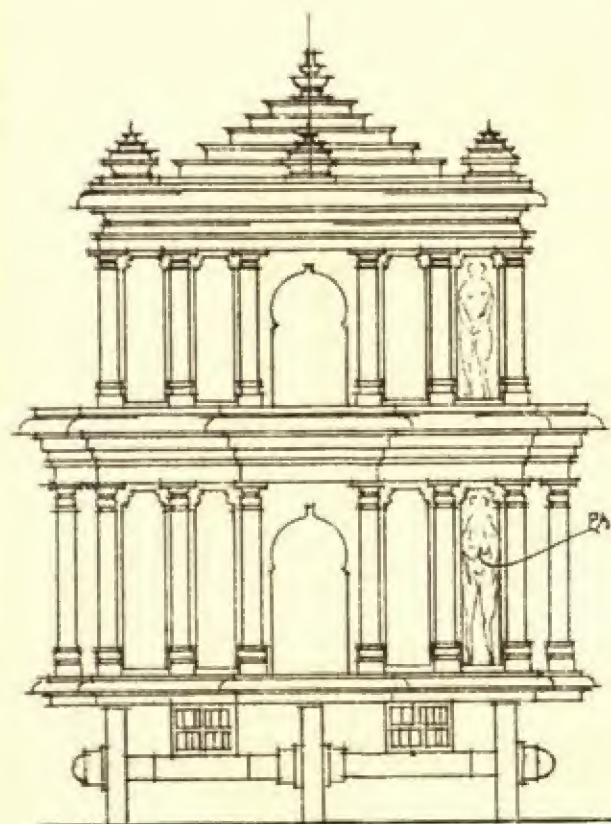
THESE ARE TO BE BUILT IN WOOD



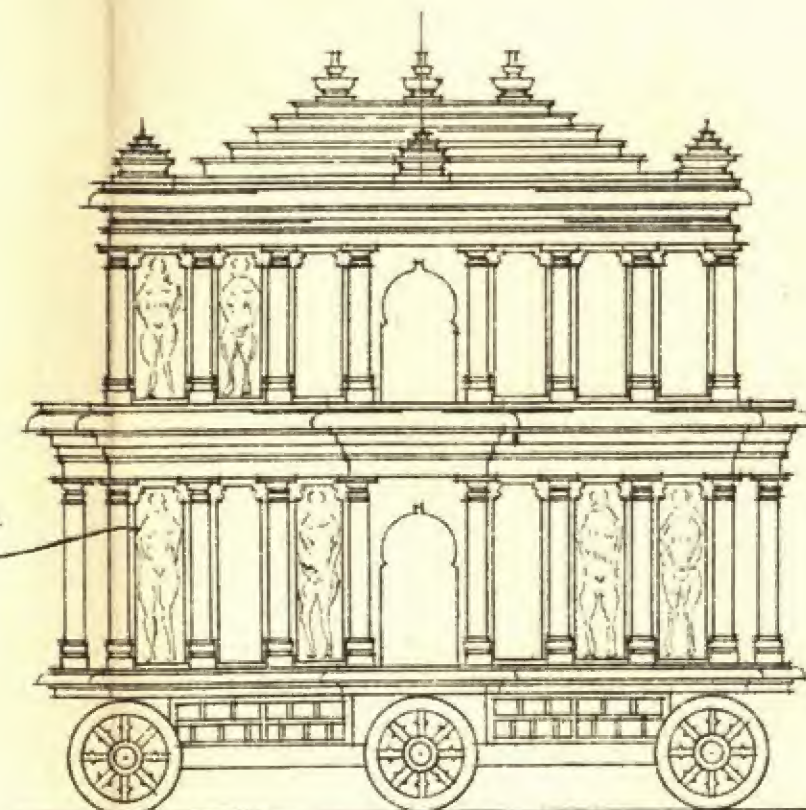
PLAN



OUTLINE SECTION



FRONT ELEVATION

PAINTED OBSCENE  
FIGURES

SIDE ELEVATION.

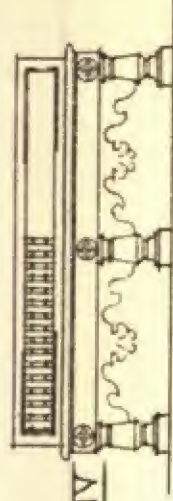




# BED-STEADS, COUCHES AND

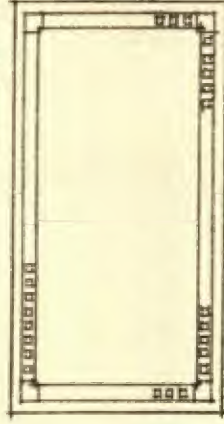
## SWINGS — CHAPTER XLIV

SCALE 1/2 INCH = 1 FOOT.

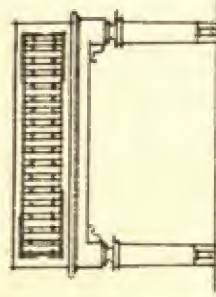


ELEVATION

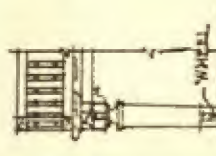
BED-STEAD FOR GENTS



PLAN



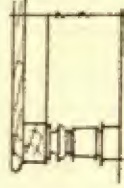
ELEVATION



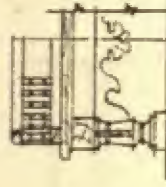
PART SECTION



PART ELEVATION



PART SECTION



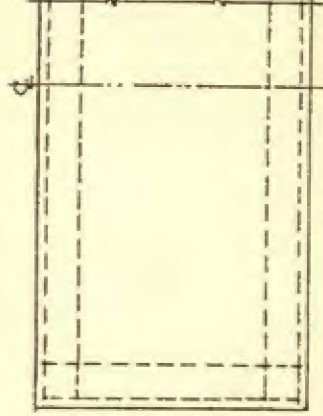
SECTION

## BED-STEAD FOR

### CHILDREN



PLAN



PLAN

BED-STEAD FOR  
MEN, SPECIALLY FOR  
BRAHMINS.



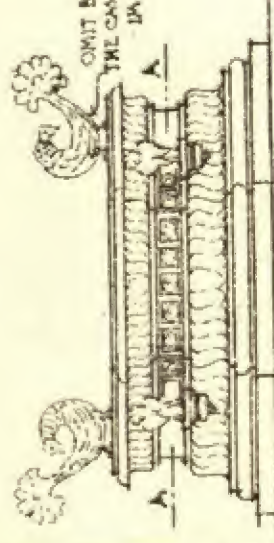


# THE THRONES — CHAPTER XLV.

FOR GODS — SCALE 1 INCH = 1 FOOT

NOTE:—

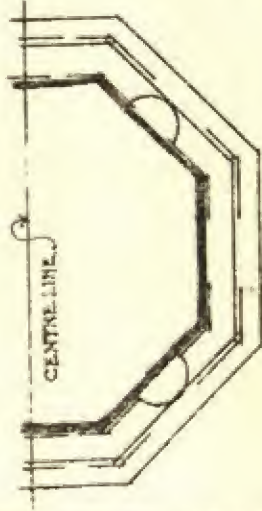
NITYĀRCHANA AND OTHERS OF THE SAME GROUP VARY ONLY IN DIMENSIONS AND MINOR DETAILS



OMIT BIRDS IN  
THE CASE OF ŚIVA  
IMAGE.

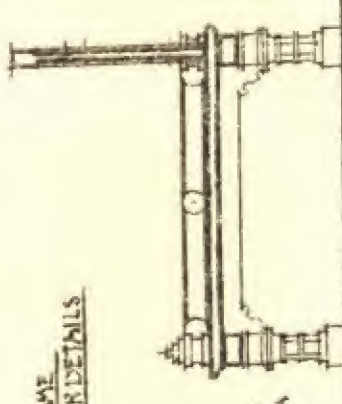
ELEVATION

PAIDVĀSANA FOR GODS ŚIVA AND VIṢṆU

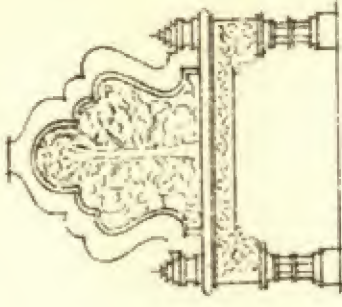


CENTRE LINE.

PLAN

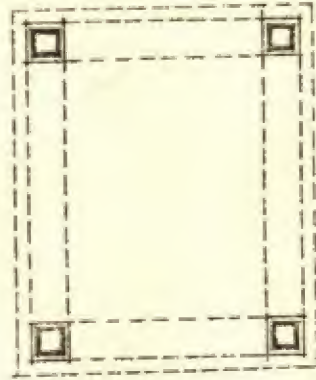


SECTION



ELEVATION

OF MAHOTSAVĀSANA



PLAN

Figure 1.1



Figure 1.2



Figure 1.3

Figure 1.4

Figure 1.5

Figure 1.6

Figure 1.7

Figure 1.8

Figure 1.9

Figure 1.10

Figure 1.11

Figure 1.12

Figure 1.13

Figure 1.14

Figure 1.15

Figure 1.16

Figure 1.17

Figure 1.18

Figure 1.19

Figure 1.20

Figure 1.21

Figure 1.22

Figure 1.23

Figure 1.24

Figure 1.25

Figure 1.26

Figure 1.27

Figure 1.28

Figure 1.29

Figure 1.30

Figure 1.31

Figure 1.32

Figure 1.33

Figure 1.34

Figure 1.35

Figure 1.36

Figure 1.37

Figure 1.38

Figure 1.39

Figure 1.40

Figure 1.41

Figure 1.42

Figure 1.43

Figure 1.44

Figure 1.45

Figure 1.46

Figure 1.47

Figure 1.48

Figure 1.49

Figure 1.50

Figure 1.51

Figure 1.52

Figure 1.53

Figure 1.54

Figure 1.55

Figure 1.56

Figure 1.57

Figure 1.58

Figure 1.59

Figure 1.60

Figure 1.61

Figure 1.62

Figure 1.63

Figure 1.64

Figure 1.65

Figure 1.66

Figure 1.67

Figure 1.68

Figure 1.69

Figure 1.70

Figure 1.71

Figure 1.72

Figure 1.73

Figure 1.74

Figure 1.75

Figure 1.76

Figure 1.77

Figure 1.78

Figure 1.79

Figure 1.80

Figure 1.81

Figure 1.82

Figure 1.83

Figure 1.84

Figure 1.85

Figure 1.86

Figure 1.87

Figure 1.88

Figure 1.89

Figure 1.90

Figure 1.91

Figure 1.92

Figure 1.93

Figure 1.94

Figure 1.95

Figure 1.96

Figure 1.97

Figure 1.98

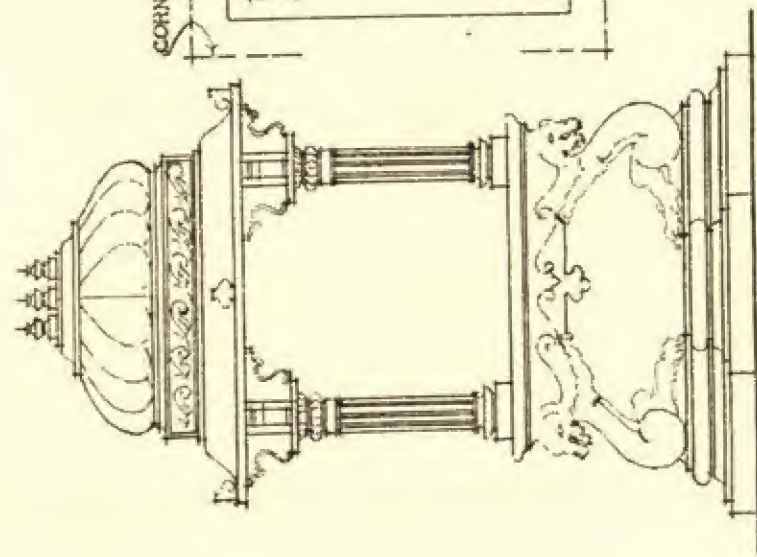
Figure 1.99

Figure 1.100

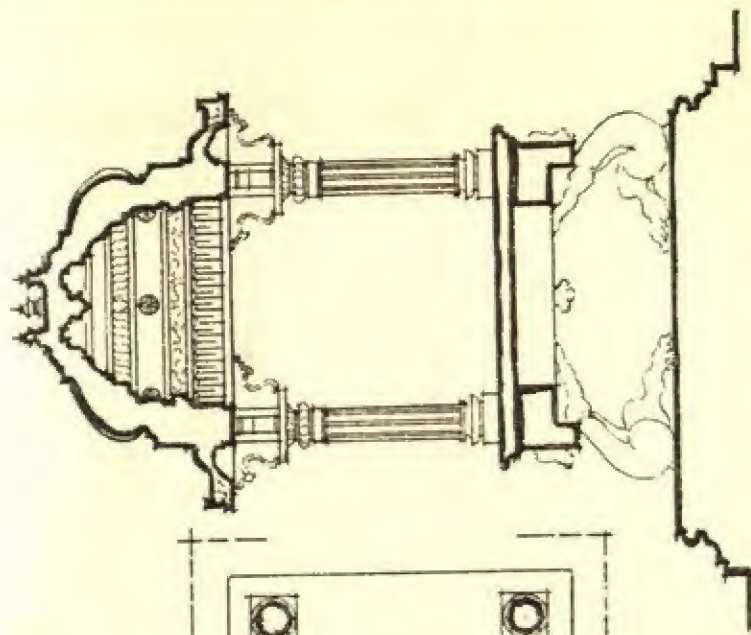


THE THRONES — CHAPTER XLV  
FOR HIGHER ORDER OF KINGS SUCH AS  
CHAKRAVARTIN AND OTHERS

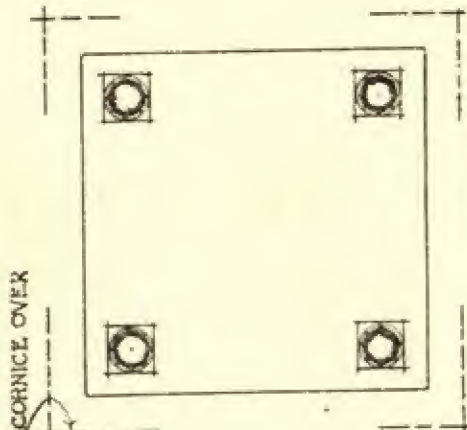
SCALE,  $\frac{1}{8}$  INCH = 1 FOOT



ELEVATION



SECTION

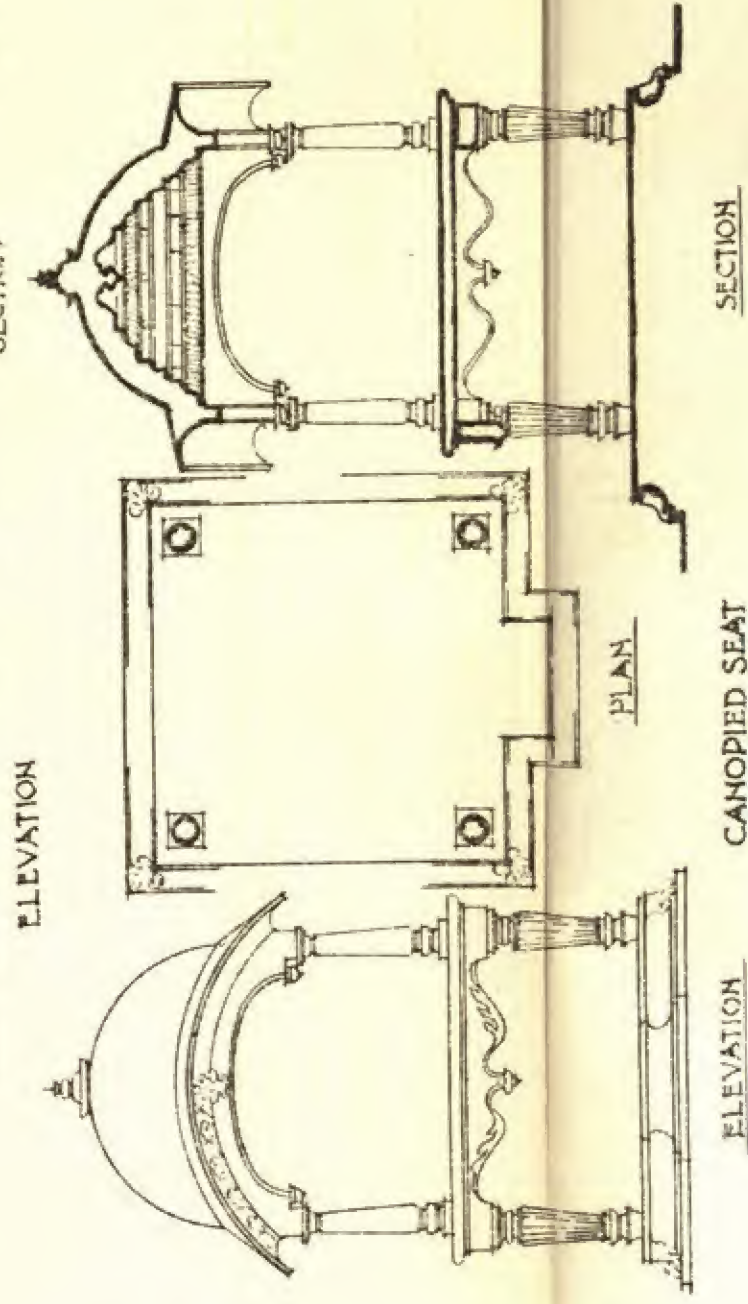
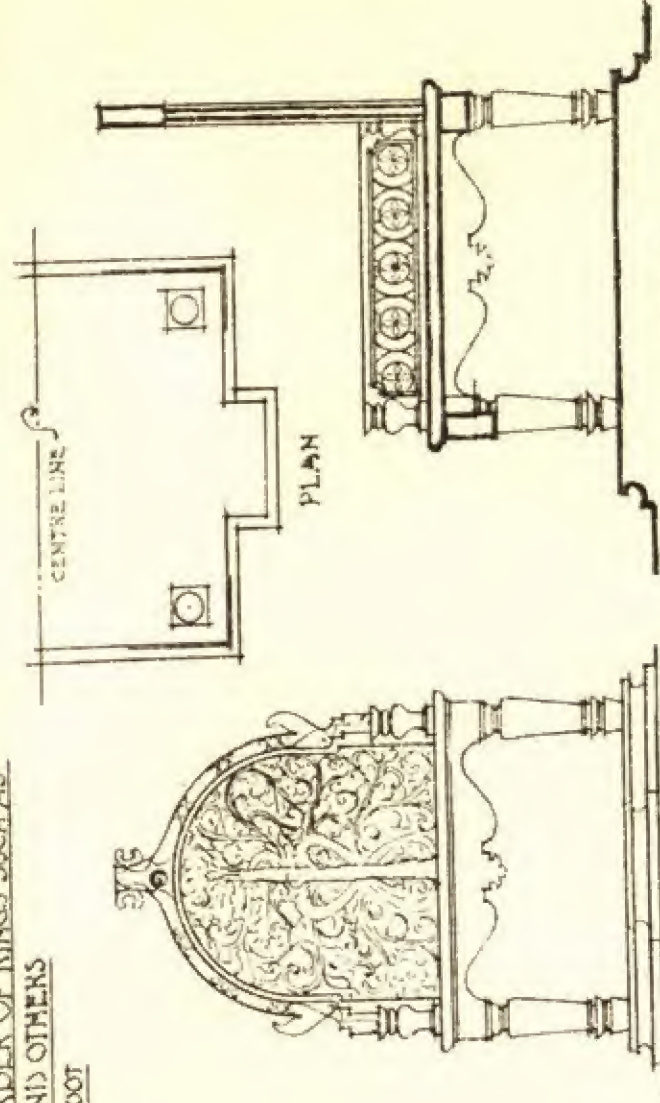


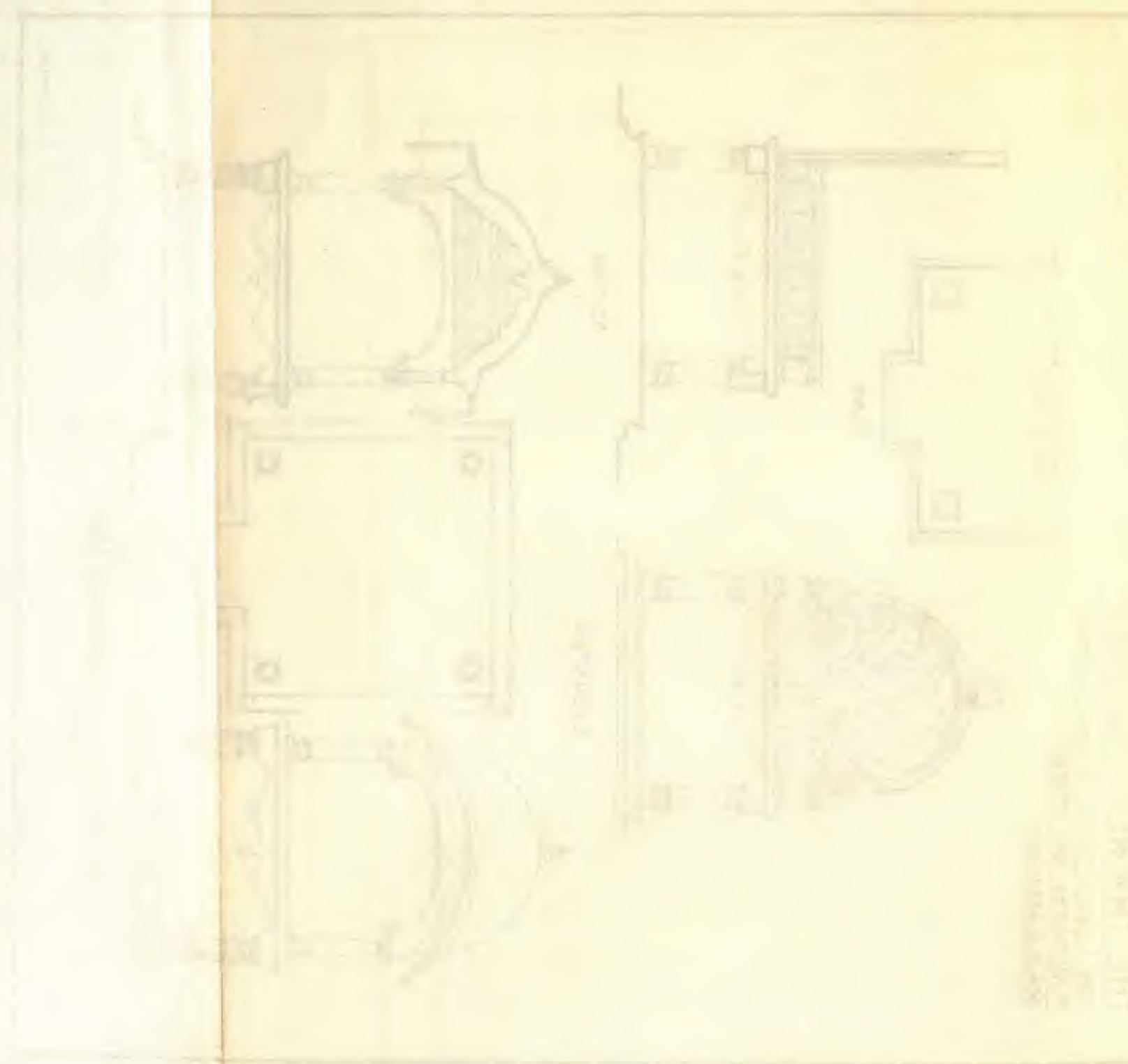
PLAN





THE THRONES — CHAPTER XLV  
 FOR LOWER ORDER OF KINGS SUCH AS  
 MANDALIESA AND OTHERS  
 SCALE 1/2 INCH = 1 FOOT





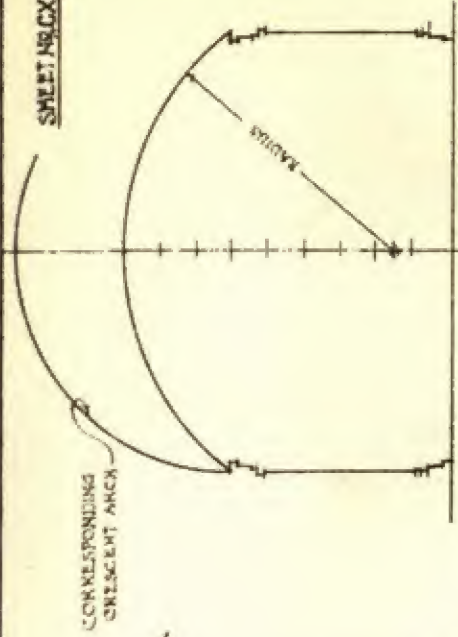


# ARCHES — CHAPTER XLVI

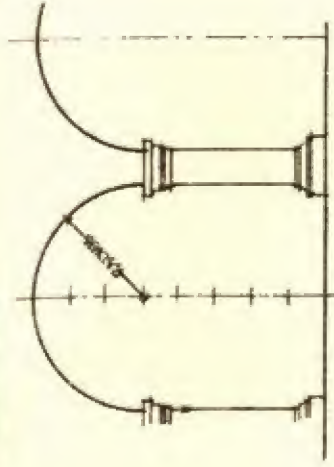
## SIMPLE TYPES

NOT TO SCALE.

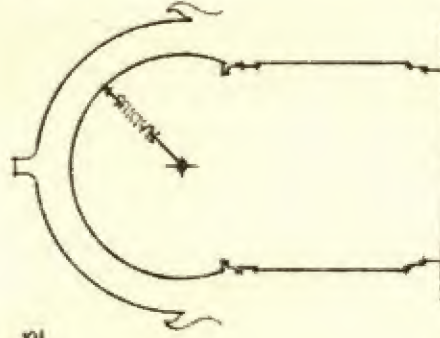
SHEET ABCXXXI



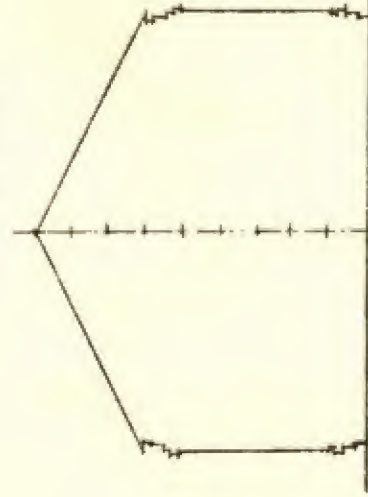
LOW-SHAPED ARCH  
PIER - 6 PARTS, ARCH - 5 PARTS



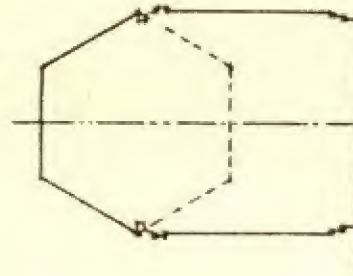
CRESCENT SHAPED ARCH  
PIER - 5 PARTS, ARCH - 5 PARTS



CIRCULAR ARCH



TRIANGULAR ARCH  
PIER - 6 PARTS, ARCH - 5 PARTS



HEXAGONAL ARCH

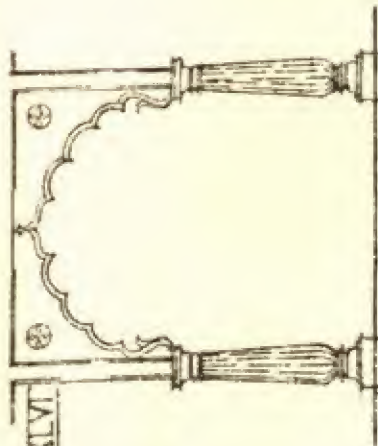




ARCHES — CHAPTER XLVI

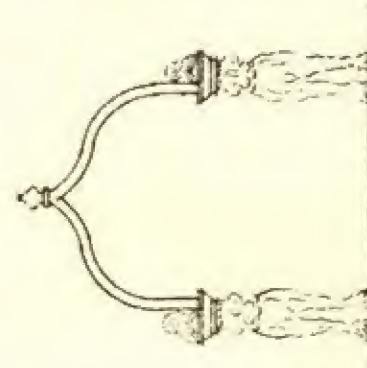
DECORATED TYPES

NOT TO SCALE

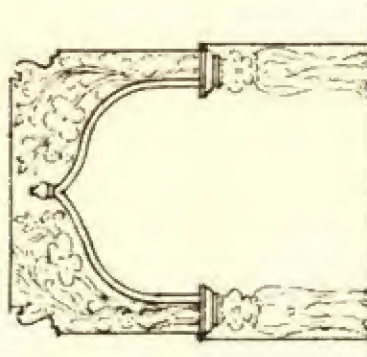


PUSHPA-TORANA

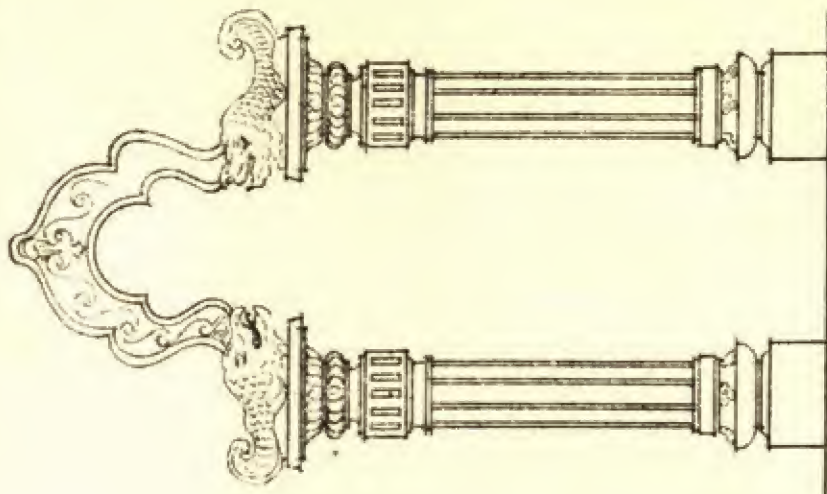
IT MAY BE MORE ORNAMENTED



PATRA-TORANA



CHITRA-TORANA



RATNA-TORANA

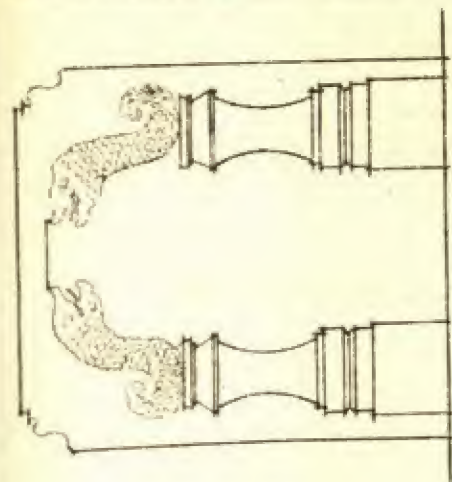
PURELY AN ORNAMENTAL ARCH MEANT  
TO BE USED IN THRONES ETC.



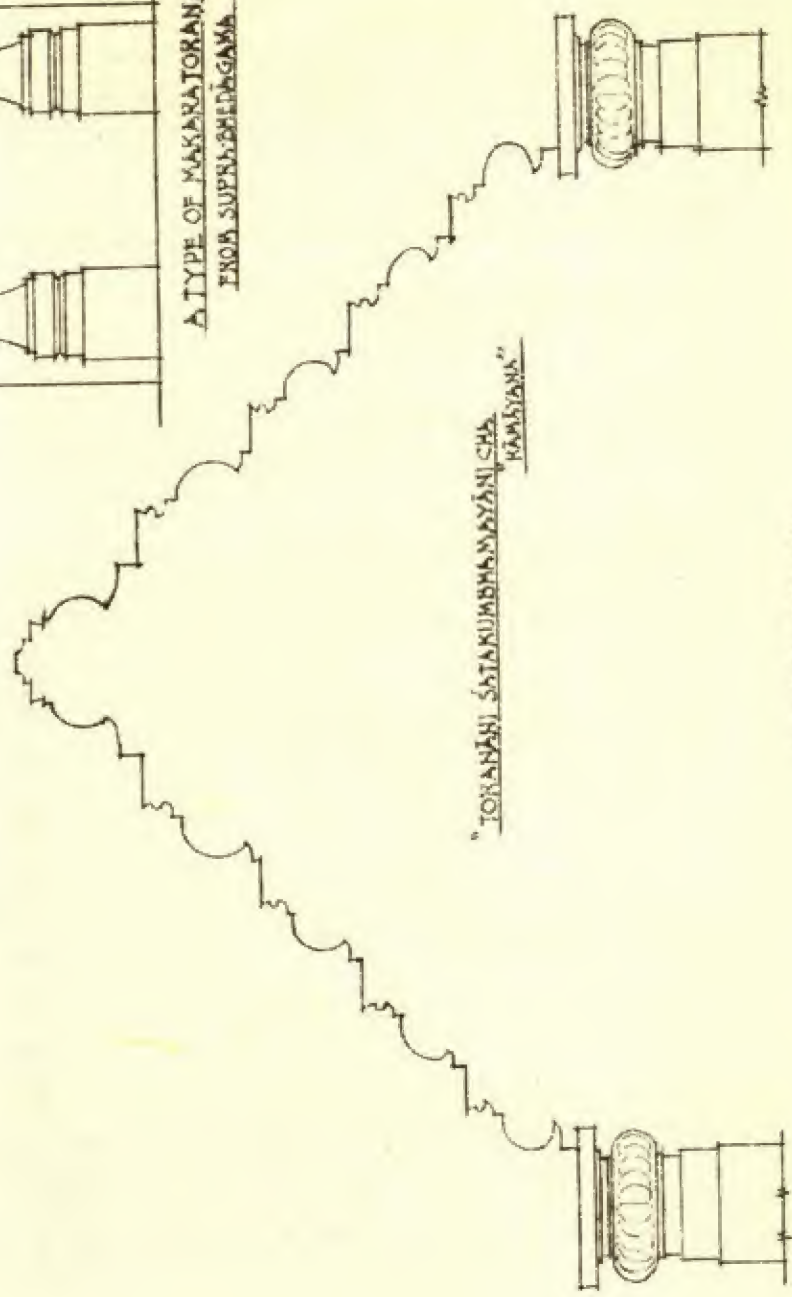


ARCHES — CHAPTER XLVI  
FROM SUPRA-SHEDDĀGAMA AND RĀMĀYANA  
NOT TO SCALE

NOTE:—  
THESE ARE PURELY DECORATIVE ARCHES



A TYPE OF MAKARA-TORANA  
FROM SUPRA-SHEDDĀGAMA



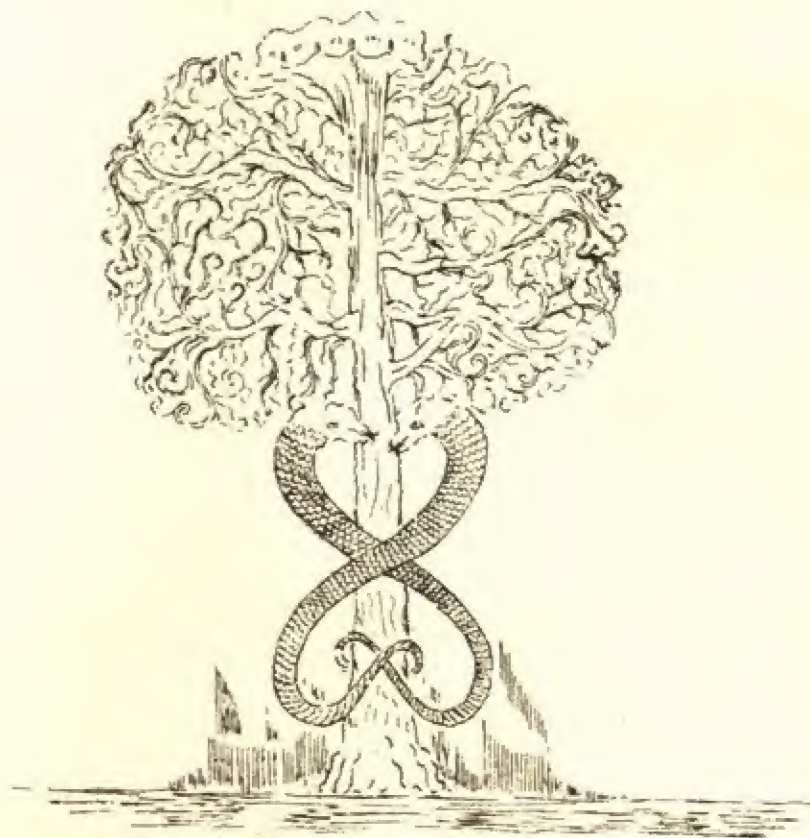
"TORANAHI ŚATAKUMBHAMĀYĀNI CHA  
RĀMĀYANA"

KUMBHA-TORANA  
FROM RĀMĀYANA





THE ORNAMENTAL TREE. — CHAPTER XE VIII  
FOR THRONES OF GODS AND KINGS  
NOT TO SCALE.





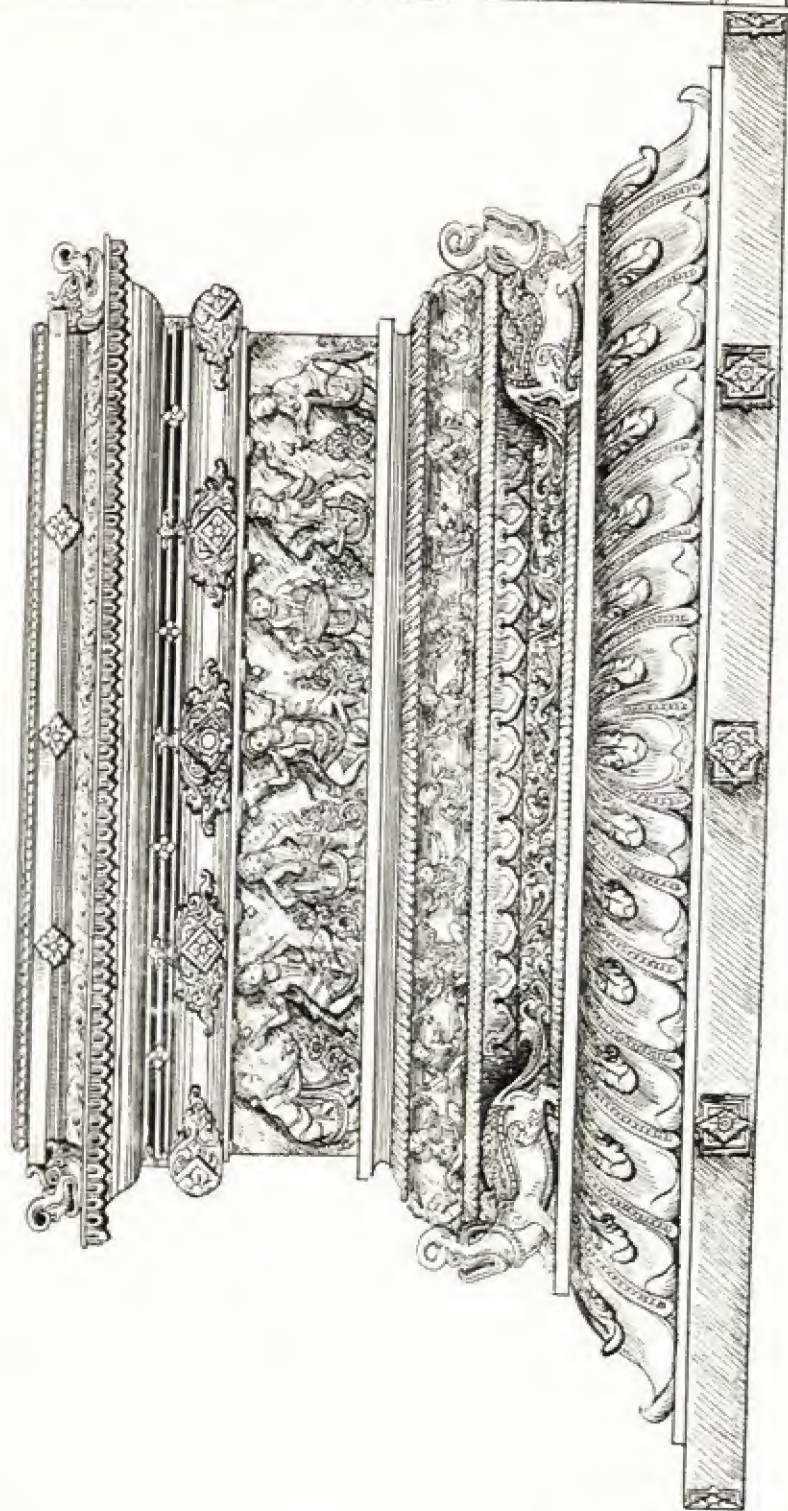


THRONES—CHAP. XLV

FOR GODS AND KINGS AND THEIR CONSORTS  
EIGHTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS.

THE OBTAINERS  
EIGHTEEN NINETEENTH IN 1822 1822  
FOR 1822 THE NINETEENTH AND THEIR COMPANY  
THROES-CHAP' XLY





PAMASANA





THRONES—CHAP. XLV

FOR GODS AND KINGS AND THEIR CONSORTS  
EIGHTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS

---

—  
AND ORIGINALLY  
STANDARD SIZE AND IN THE  
FOR 6000 VHS KIMOS AND THESE COMBOS  
THRONE2-CHAP XGA





PADMAKESARA





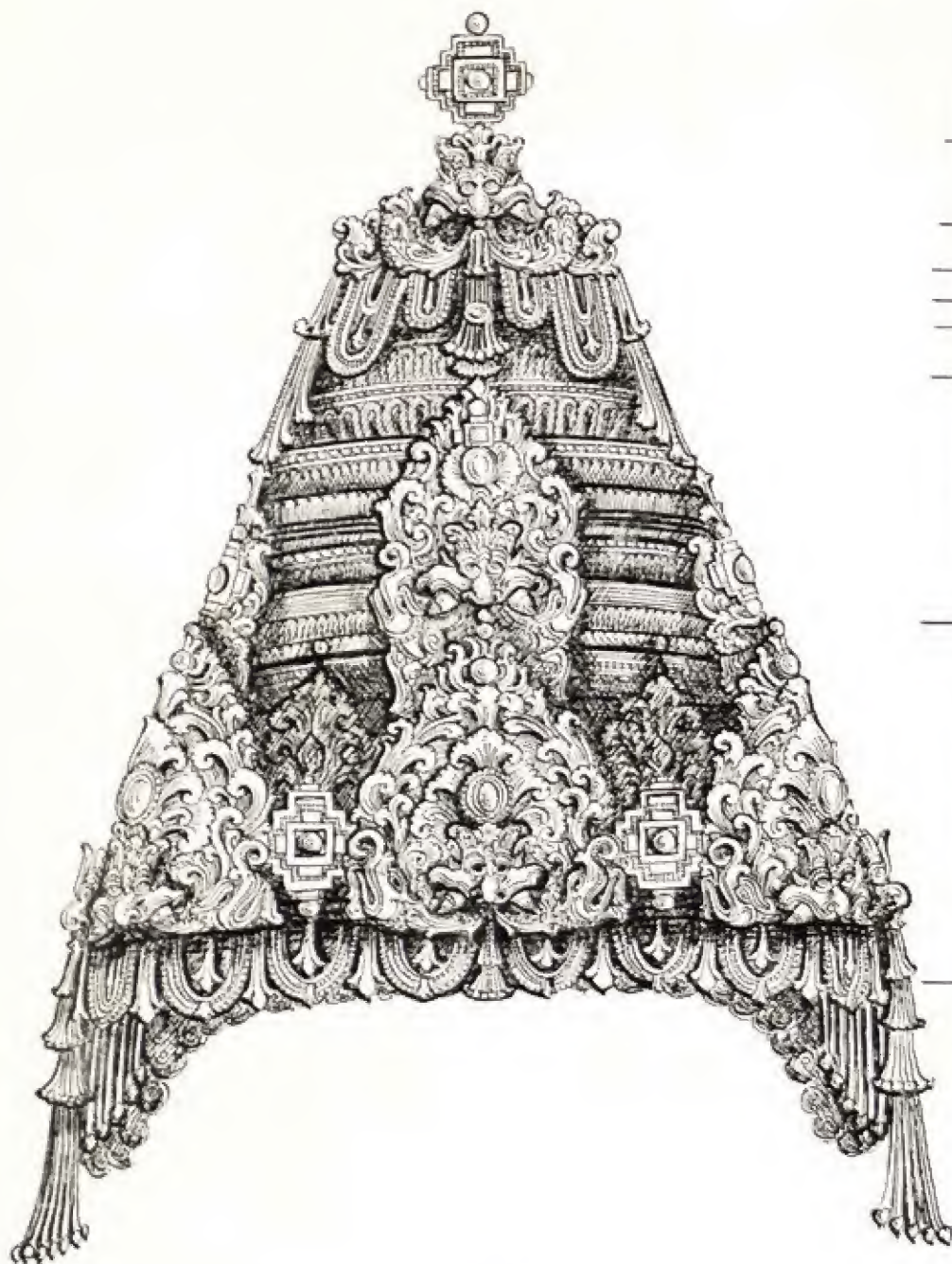
CROWNS—CHAP. XLIX

FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS

---

CROWNS—CHAP. XLIX  
FOR GODS AND RINGS AND THEIR CORRESPONDENTS  
FOURTEEN RINGS VARYING IN SIZE, PLAN  
AND ORNAMENTS





	2	1
		2
	1	3
	$\frac{3}{4}$	4
	$\frac{3}{2}$	5
	$1\frac{1}{2}$	6
		7
		8
	6	9
		10
		11
		12
		13
		14
		15
		16
	9	17
		18
		19
		20
		21
	21	

JATA

K. S. Siddalinga Swamy.





CROWNS—CHAP. XLIX

FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS

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CROWNS—CHAP. XLIX  
FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS

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MAULI

*K. S. Siddalinga Swamy.*





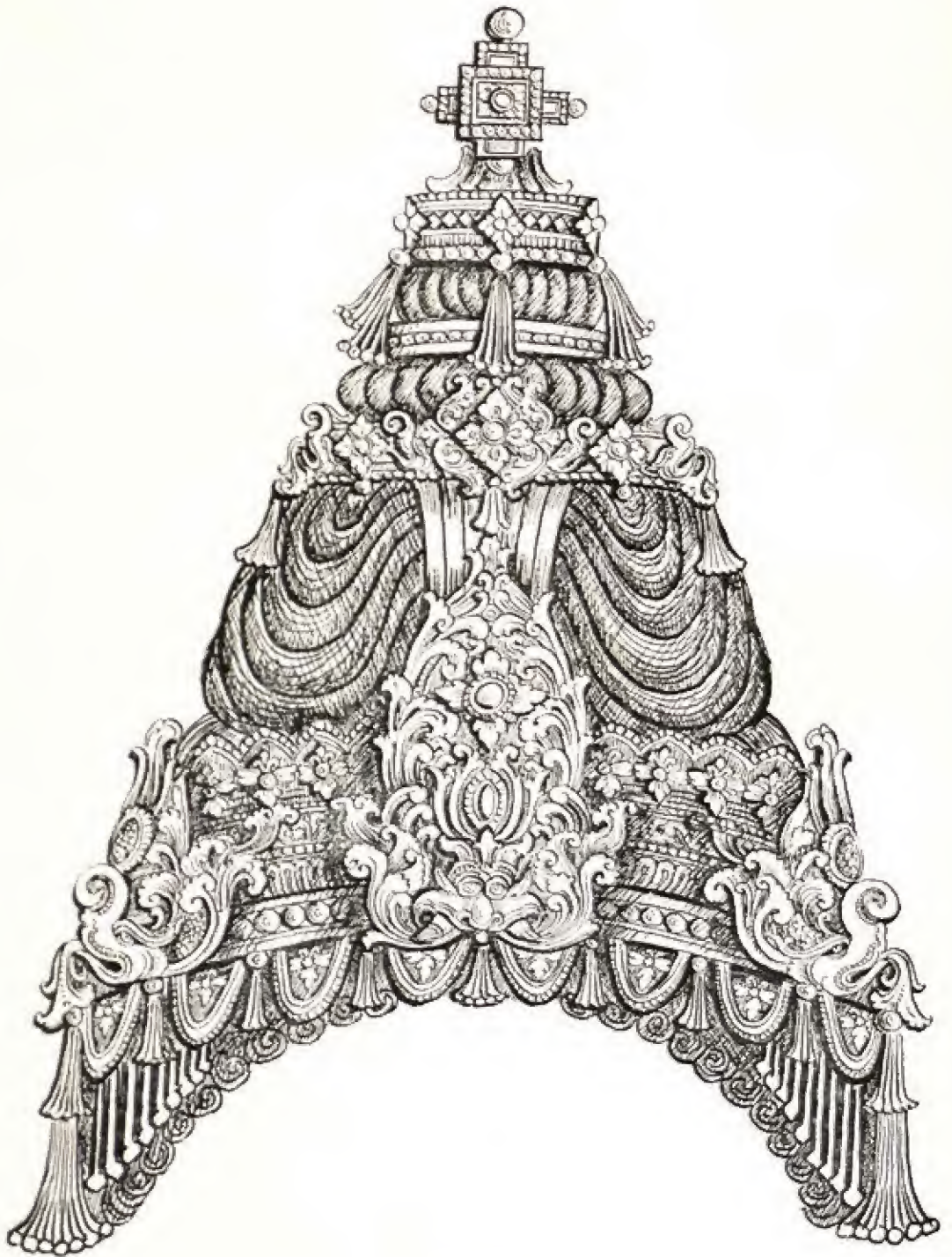
CROWNS—CHAP. XLIX

FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS



CROWN-CHAP. XLIX  
FOR GCEB AND KINGS AND THEIR CONCEPT  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND DECORATION





KUNTALA

*K. S. Siddalinga Swamy.*





ORNAMENTS—CHAP. L

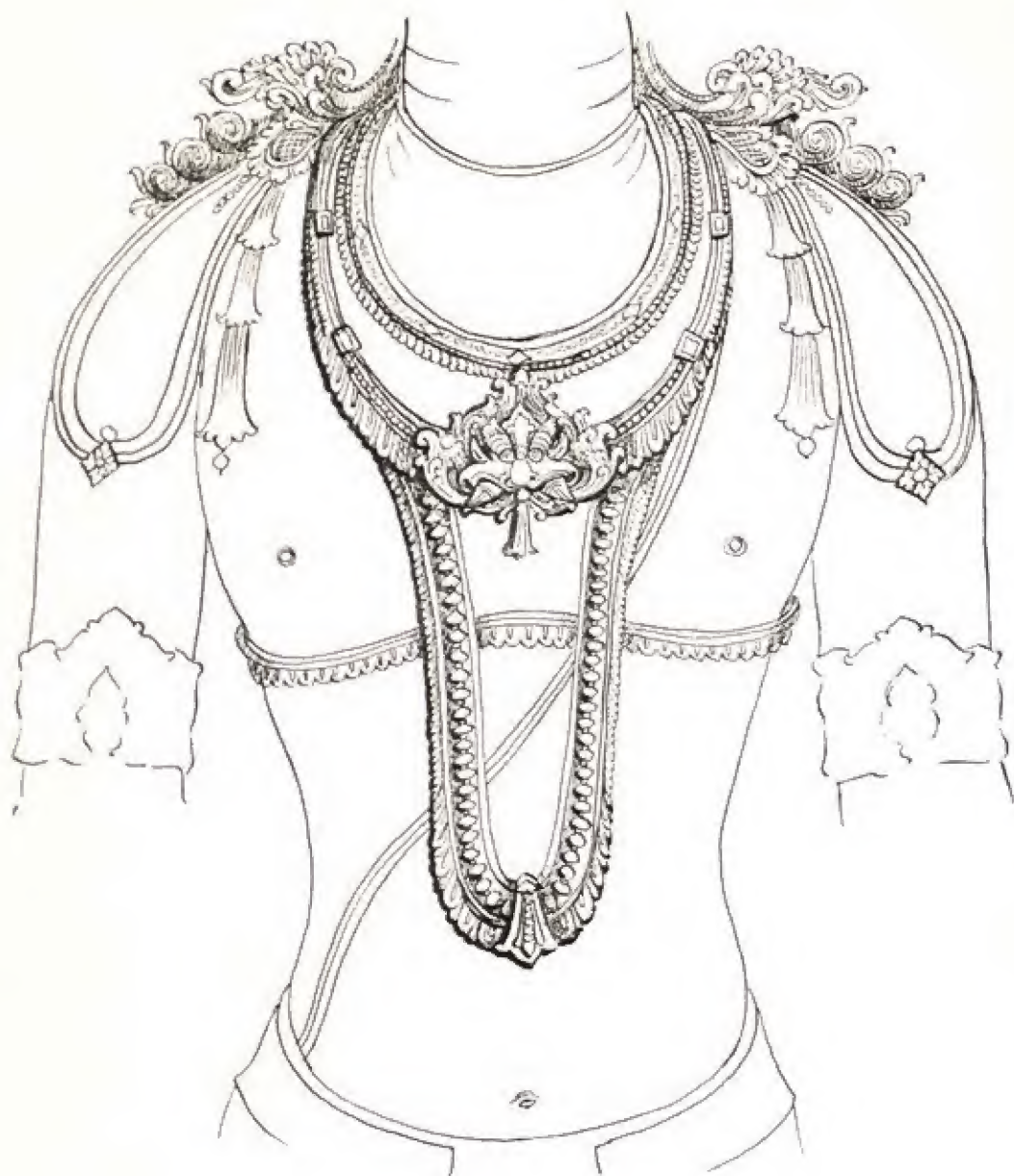
FOUR GROUPS COMPRISING SOME THIRTY  
VARIETIES

---

ORNAMENTS—CHAP. I  
THE GROUP COMPRISING SOME THIRTY  
VARIETIES

---





HARA  
[CHAIN]





ORNAMENTS—CHAP. L

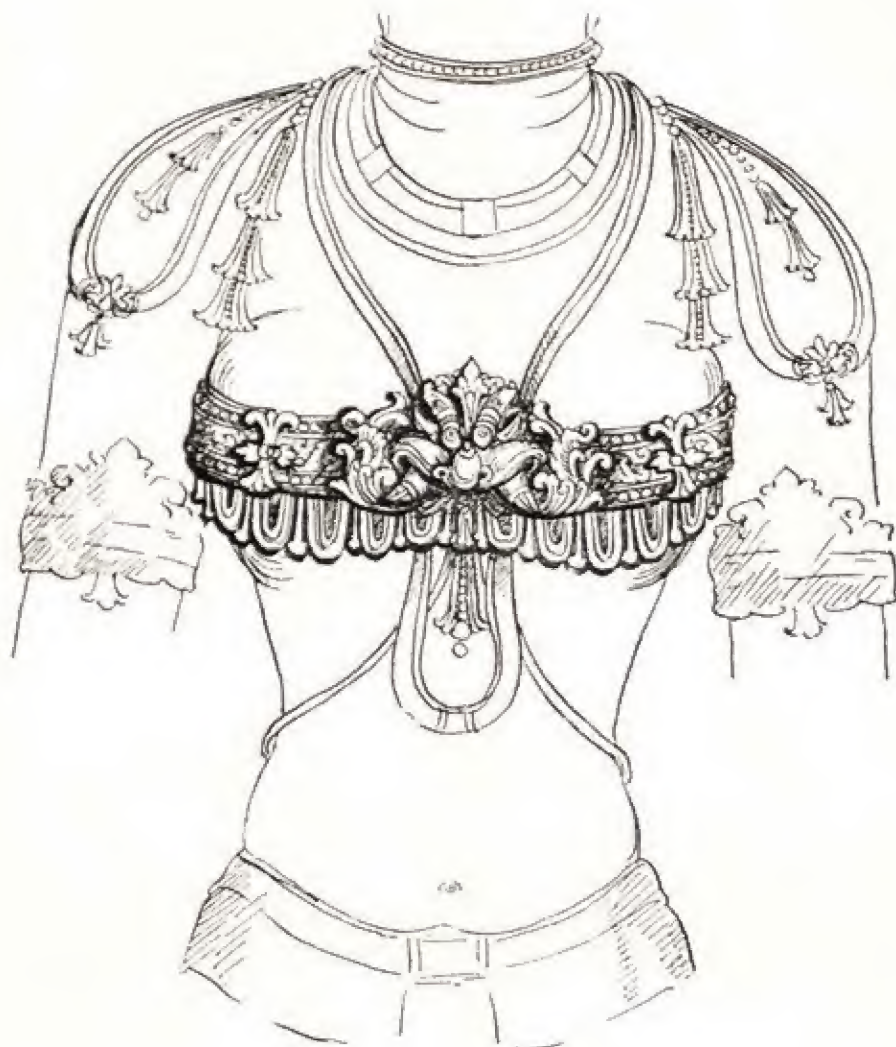
FOUR GROUPS COMPRISING SOME THIRTY  
VARIETIES

---

ORNAMENTS—CHAP. I  
FOUR GROUPS COMPRISING SOME THIRTY  
VARIETIES

---





SUVARNA-KANCHUKA  
(GOLDEN JACKET)

*K. S. Siddalinga Swamy*





ARTICLES OF FURNITURE—CHAP. L

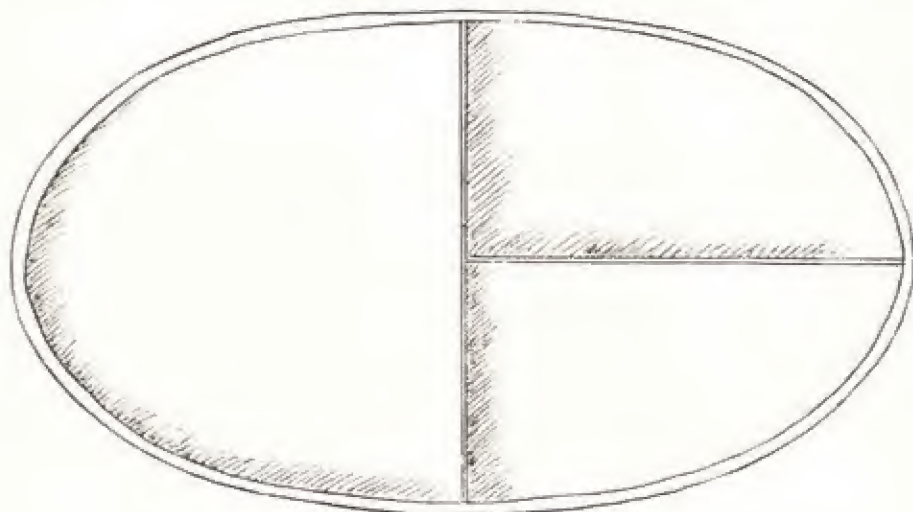
EIGHT GROUPS COMPRISING SEVERAL VARIETIES  
INCLUDING FIFTEEN TYPES OF CAGES

---

ARTICLES OF FURNITURE—CHAP. I  
EIGHT GROUPS COMPRISING SEVERAL VARIETIES  
INCLUDING FIFTEEN TYPES OF CASES

---





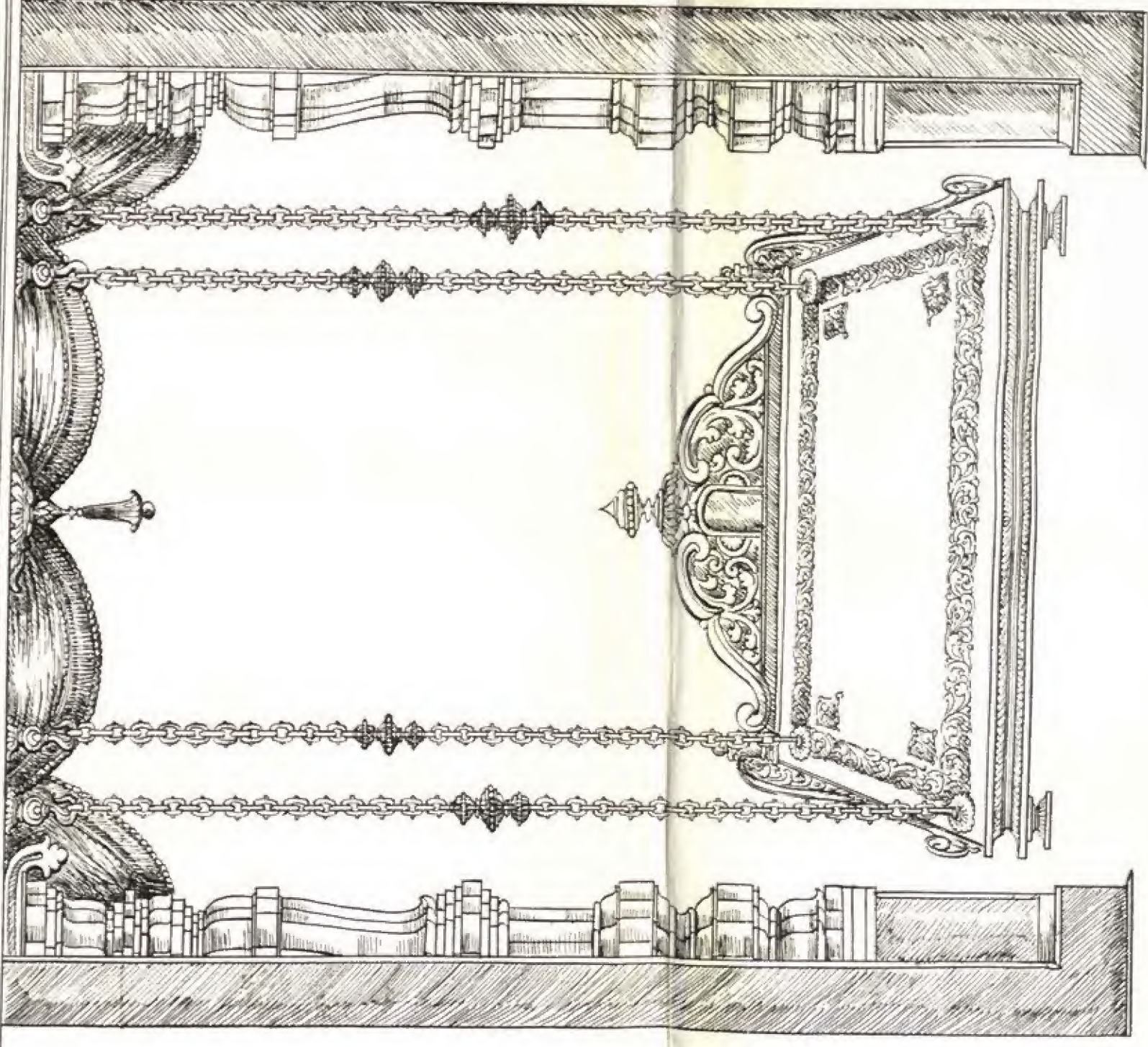
MANJUSHA  
(BASKET)





ARTICLES OF ASSOCIATION—CHAP. I  
EIGHT GROUPS COMPRISING SEVERAL ASSOCIATED  
INDUSTRIES





DOLA  
(SWING)





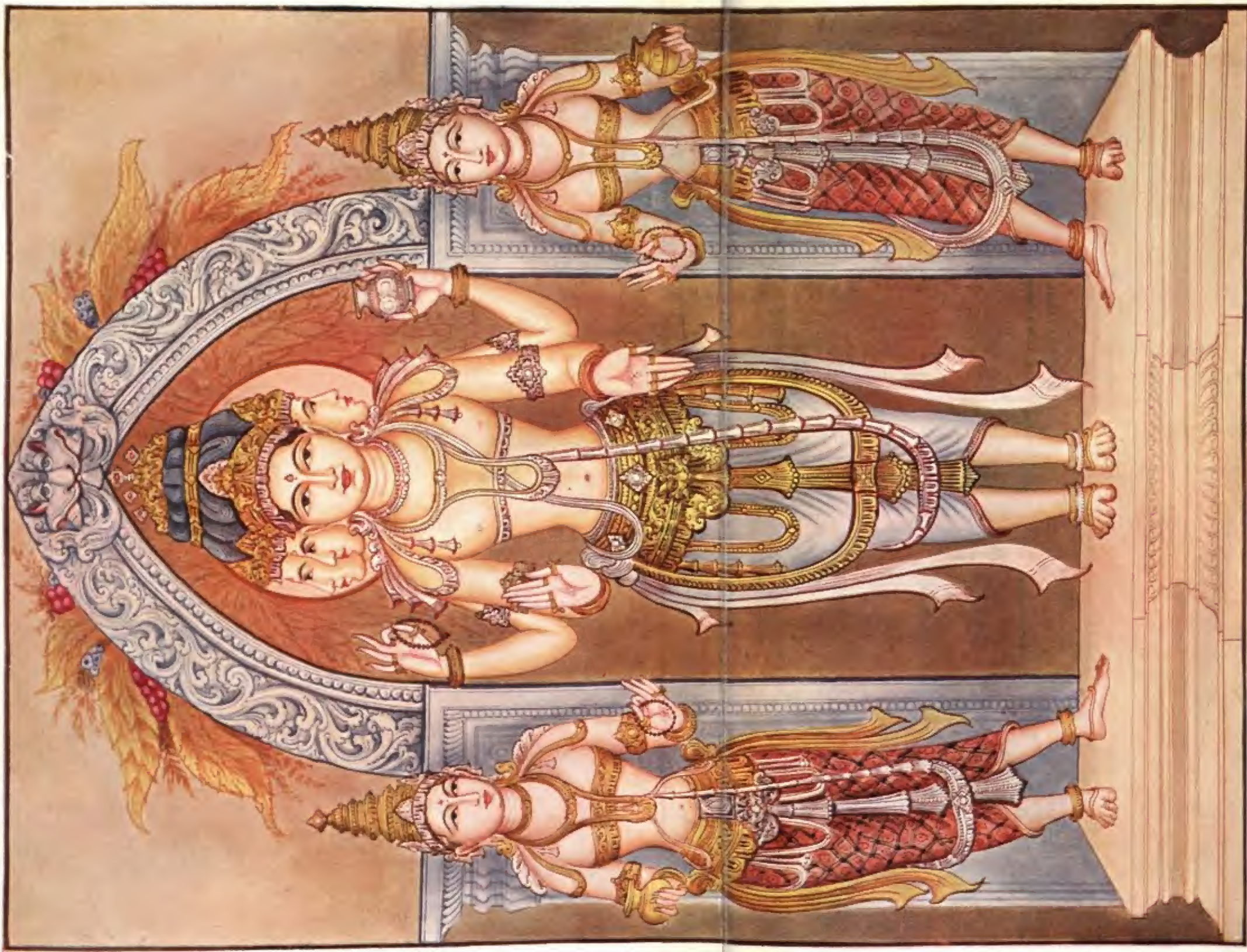
THE TRIAD—CHAP. LI.  
COMPRISING BRAHMA, VISHNU AND SHIVA

---



THE TRIPD-CHAP. LI.  
CONTAINING THE HISTORY OF THE  
LIFE OF THE





BRAHMA WITH SARASVATI AND SAVITRI  
(OF LARGE TEN TALA)





LARGEST TYPE OF DASATALA—CHAP. LXV

WITH COMPARATIVE ILLUSTRATIONS OF THE  
OTHER NINE TALAS

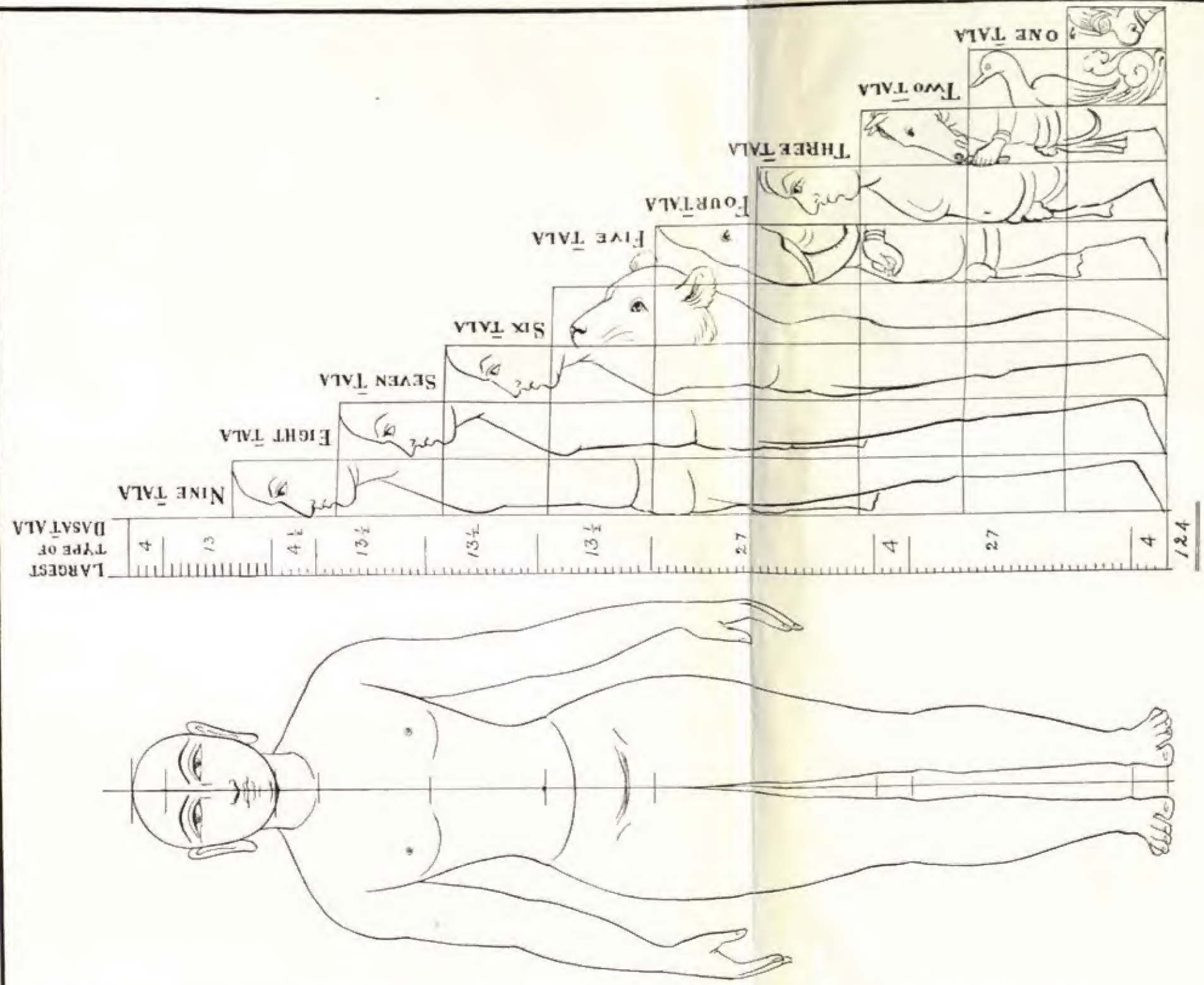
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CHAP. LXV. — A J A T A S A C 50 3 P Y T T E S C R A J  
—  
L I N E 50 P R O T E C T I O N 5 0 3 P Y T T E S C R A J  
L I N E 50 P R O T E C T I O N 5 0 3 P Y T T E S C R A J



LARGE DASA AND OTHER NINE TALAS





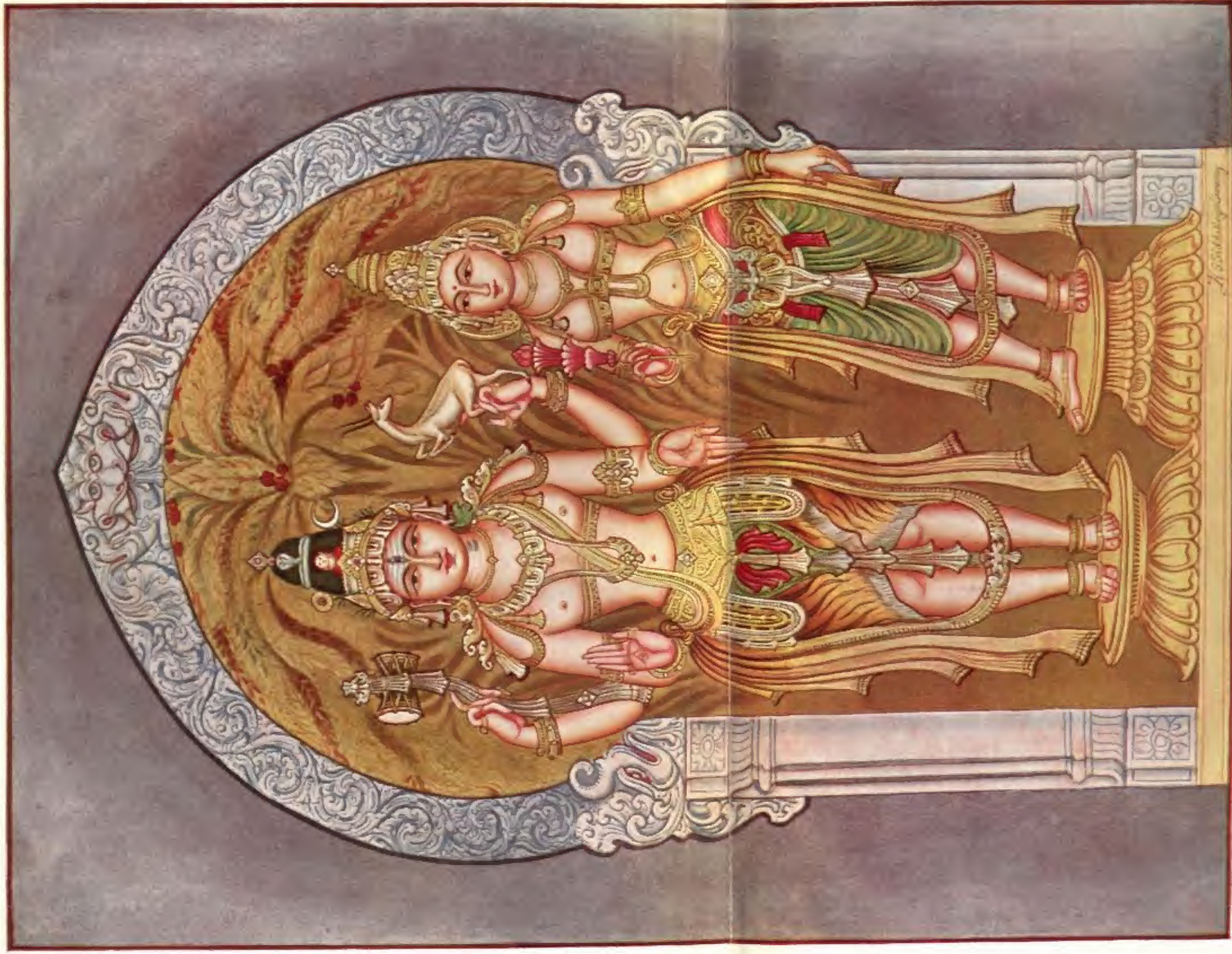


THE TRIAD—CHAP. LI  
COMPLETING BRAHMA, VISHNU AND SHIVA



THE TRIAD-CHAP. II  
AFTER THE TRIAD-CHAP. II





SIVA WITH PARVATI  
(OF LARGE TEN TALA)





FEMALE DEITIES—CHAP. LIV

THERE ARE SIXTEEN GREAT GODDESSES

---



FEMALE DEITIES—CHAR. LIV  
TWENTY ONE SIXTY TWO FOUR



SARASVATI—GODDESS OF LEARNING  
(OF TEN TALA)

*K. S. Siddalinga Swamy.*





FEMALE DEITIES—CHAP. LIV

THERE ARE SIXTEEN GREAT GODDESSES

---



FEMALE DEITIES—CHAP. LIV  
THERE ARE SIXTEEN GREAT GODDESSES

---



MAHALAKSHMI—GODDESS OF FORTUNE  
(OF TEN TALA)





JAIN IMAGES—CHAP. LV

COMPRISING FIVE GROUPS:

SIDDHAS, SUGANDHAS, JINAS, ARHATS AND PAREVAKAS  
AND INCLUDING TWENTY-FOUR TIRTHANKARAS

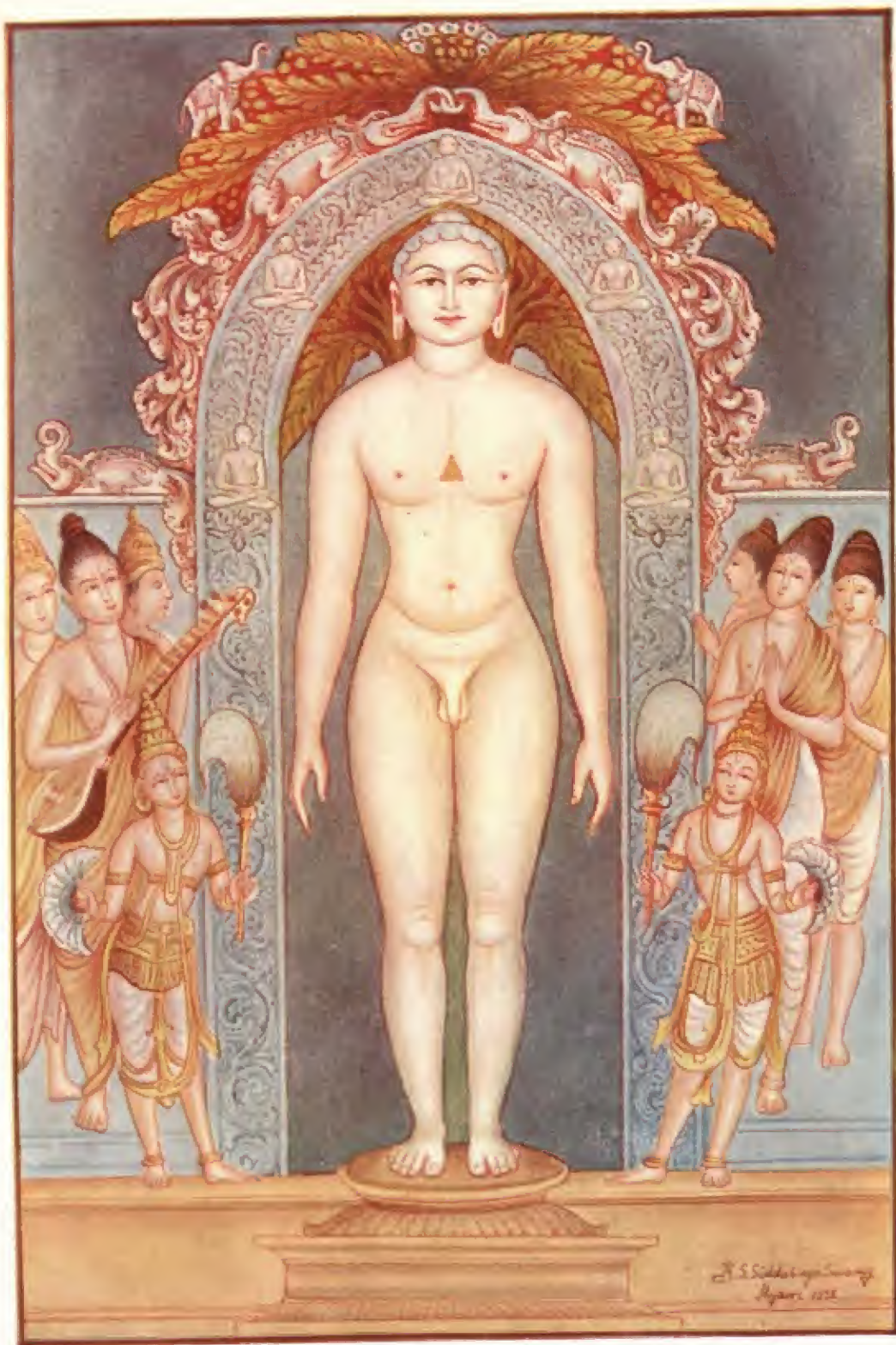
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JAIN IMAGES—CHAP. LV

COMPRISING FIVE GROUPS  
SIDDHAR, SUGANDHAR, JINAR, ARHATS AND PARAVARAS  
AND INCLUDING TWENTY-FOUR TIRTHANKARAS

---



JINA WITH ATTENDANT DEITIES  
(OF LARGE TEN TALA)

K. S. Siddalinga Sasmay.





BUDDHIST IMAGES—CHAP. LVI

THERE ARE SEVERAL TYPES VARYING  
IN DETAILS

---



BUDDHIST IMAGES—CHAP. LVI

—HERE ARE SEVERAL TYPES VARYING  
IN DETAILS

---



BUDDHA  
(OF LARGE TEN TALA)





SAGES—CHAP. LVII

SEVEN GREAT SAGES MEASURED IN THREE  
DIFFERENT TALAS AND VARYING  
IN DETAILS

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SAGES—CHAP. LVII  
SEVEN GREAT SAGES MEASURED IN THREE  
DIFFERENT TALLS AND VARYING  
IN DETAIL



4
3
10
3
10
10
5
21
3
21
3
3
96

*H. S. Siddalingappa  
Mysore 1931*

KASYAPA  
(OF EIGHT TALA)





THE MYTHICAL BEINGS—CHAP. LVIII

COMPRISING VIDYADHARAS, YAKSHAS INCLUDING  
RAKSHASAS AND NIGRAHAS, GANDHARVAS  
AND KINNARAS

---



THE MYTHICAL BEINGS- CHAP. LVIII  
COMPREHENDING VEDICANES, PARANES INCLUDING  
BARBARAS AND HIRANAS, GAYANAS  
AND KIRANAS

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VIDYADHARA  
(OF NINE TALA)





## DEVOTEES—CHAP. LIX

COMPRISING FOUR CLASSES :  
SALOKYA, SAMIPYA, SARUPYA AND SAYUJYA  
WITH HUMAN FEATURES BUT SUPER-HUMAN  
MEASURES

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DEVOTEES—CHAP. LIX

COMPRISING FOUR CLASSES  
RAJOKYA, SAMIKHYA, SARUPYA AND SATYAJYA  
WITH HUMAN FEATURES BUT SUPER-HUMAN  
MEASURES



SAYUJYA  
(OF TEN TALA)





THE GARUDA IMAGE—CHAP. LXI

MAY BE IN SITTING, ERECT OR WALKING  
POSTURE, AND IN STATIONARY OR  
MOVABLE ATTITUDE

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THE GARUDA IMAGE—CHAP. LXI

MAY BE IN SITTING, ERECT OR WALKING  
POSTURE, AND IN STATIONARY OR  
MOVABLE ATTITUDE



*K. S. Siddhalinga Swami*  
1955

GARUDA  
(OF NINE TALA)

*K. S. Siddhalinga Swami*



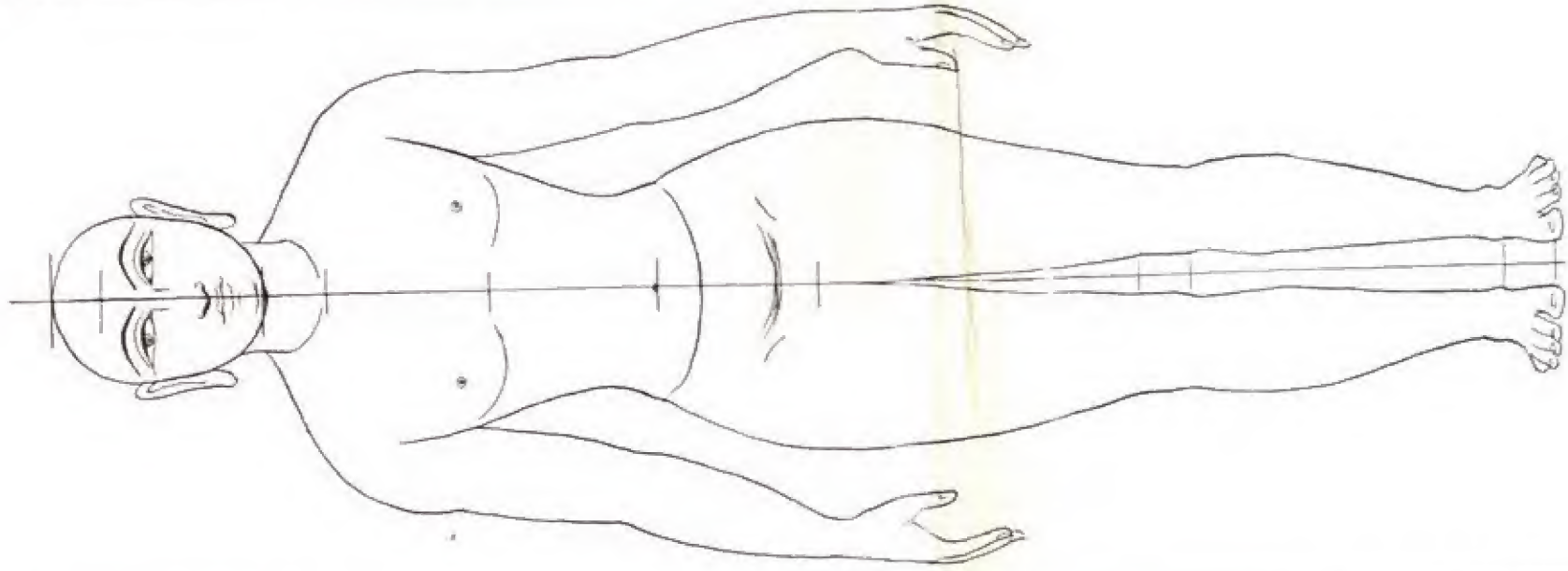


LARGEST TYPE OF DASATALA—CHAP. LXV

WITH COMPARATIVE ILLUSTRATIONS OF THE  
OTHER NINE TALAS



LARGEST TYPE OF ORSATA-CHAP LXV  
SENT TO REPRESENTATIVE OF THE  
COMPANY WITH THE  
OTHER TYPE



LARGEST TYPE OF DASATĀLA	4	13	4½	13½	13¼	13½	27	4	27	4	124
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NINE TALA

EIGHT TALA

SEVEN TALA

SIX TALA

FIVE TALA

FOUR TALA

THREE TALA

TWO TALA

ONE TALA





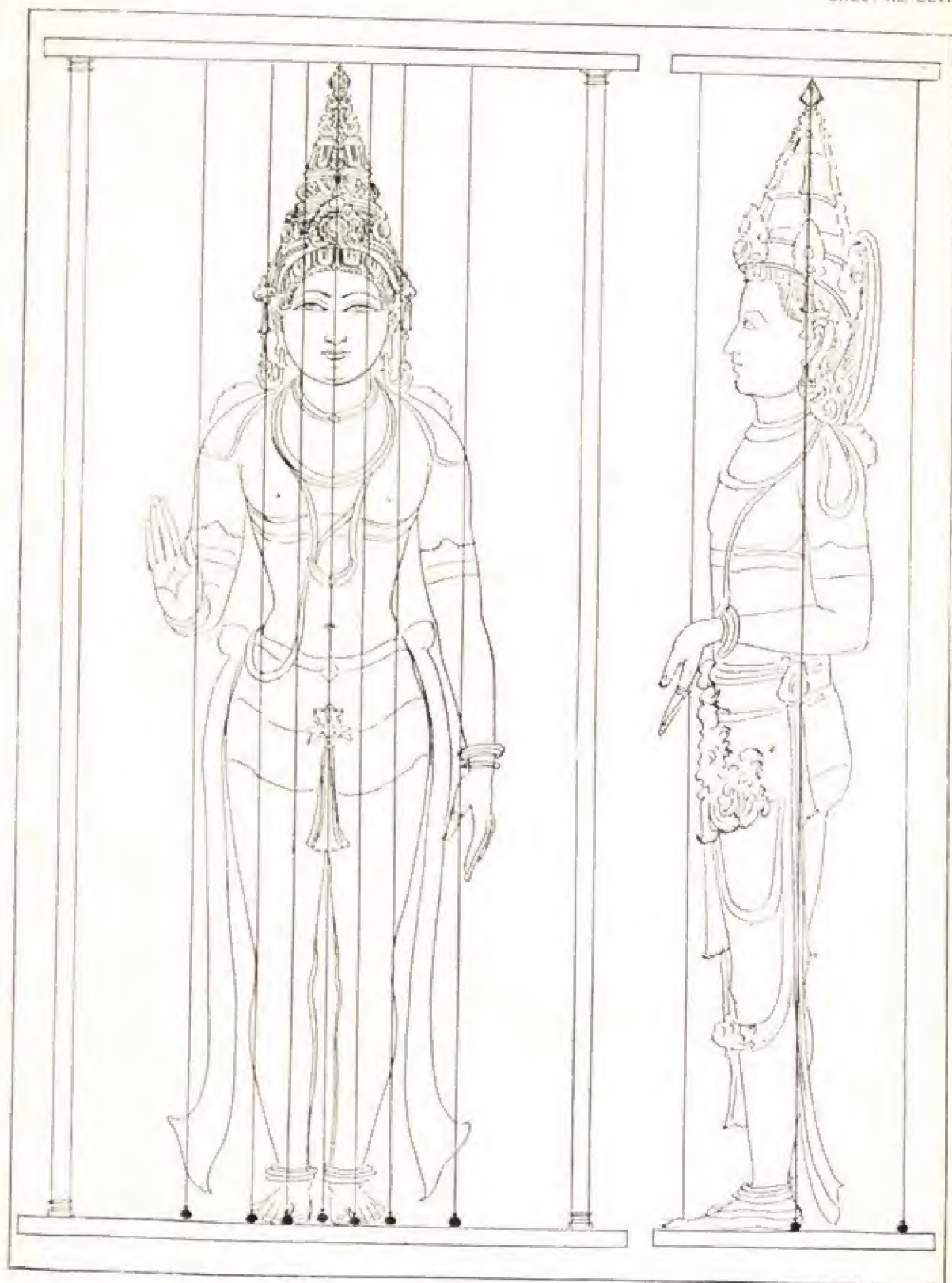
PLUMB-LINES—CHAP. LXVII

NUMBERING ELEVEN. DRAWN THROUGH THE BODY OF AN  
IMAGE TO FIND OUT THE PERPENDICULAR AND HORIZONTAL  
MEASUREMENT OF, AND DISTANCE BETWEEN, DIFFERENT  
PARTS OF THE BODY IN THREE POSTURES AND  
FOUR POSES



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PLUMB-LINES









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